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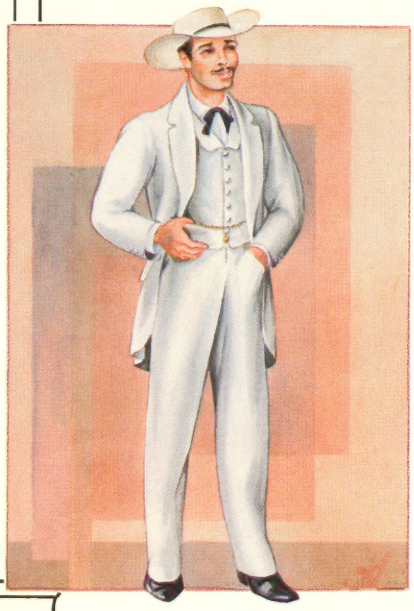

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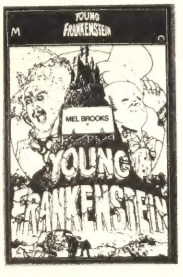

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ROBERT TAYLOR / MYRNA LOY / KING KONG / ANNE JEFFREYS

ON THE COVER

Love scenes were always fun as Doris Day played the country-fresh, cider-sweet girl-who-can't-be-seduced but gets Rock Hudson anyway. You can find out about various other romantic cinematic moments in this issue.

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MOVIEREEL

OSCAR TIME AGAIN

The magical time of the year has Hollywood all agog with who will be this year's Oscar winners. April 14 is the date of the 52nd Annual Academy Awards presentation which will emenate from the Dorothy Chandler Pavilion of the Los Angeles Music Center and will be telecast live by the ABC Television Network beginning at 6 p.m. (PST) Nominations have been made for best performance by an actor in a leading role: Dustin Hoffman (Kramer vs. Kramer); Jack Lemmon (China Syndrome), Al Pacino (And Justice For All) Roy Scheider (All That Jazz), Peter Sellers ("Being There"). For best performance by an actress in a leading role: Jill Clayburgh (Starting Over), Sally Field (Norma Rae), Jane Fonda (The China Syndrome), (A victory would make her the third actress to win three Oscars, Katharine Hepburn & Ingrid Bergman), Marsha Mason (Chapter Two), Bette Midler (The Rose).

Awards are for acting, art direction, best picture, cinematography, costume design, directing, film editing, music, short films, sound and writing. Selections for documentary and foreign language film achievements are made by committees.

DIRECTORS GUILD TV AWARDS

Barbara Eden and Steve Forrest help George Schaefer, president of the Directors Guild of America, to announce the Directors Guild's annual **Television Awards** nominations for outstanding directorial achievement during a press conference at the Directors Guild.

Awards for both motion pictures and television were presented at the Director's Guild's annual dinner dance at the Beverly Hilton Hotel.

NEW FILMS FOR LEWIS, MITCHUM & SINATRA

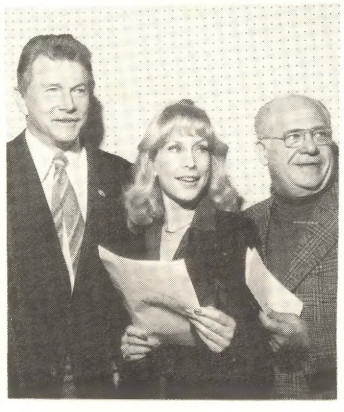
Jerry Lewis' first movie in eight years, "Hardly Working," is still without an American distributor. But the comedy has opened overseas, where Lewis is a cult figure. . . **Robert Mitchum's** return to the movies. He hasn't been seen on screen in almost two years since he played detective Philip Marlowe in "The Big Sleep." Mitchum has been signed to star opposite Jaclyn Smith in "Nightkill" for Avco Embassy.

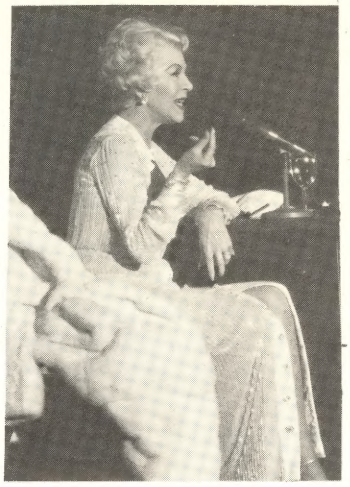
Frank Sinatra, after a screen absence of 10 years, will appear in "The First Deadly Sin," adapted from Lawrence Sanders' best-selling novel.

Sinatra will also co-produce the movie with Elliott Kastner. He will play a battle-weary detective who tracks down the killer after a series of bizarre murders.

MOVIE BRIEFS

Don Ameche vacationing in Puerto Vallarta, Mexico . . . **Jane Powell** headed for Denver where she will appear at the Fairmont Hotel in "South Pacific" — then follows "Annie Get Your Gun" the remainder of the spring and summer . . . **Jimmy Durante** who starred in Las Vegas many times over the years is to have the 'Best of Las Vegas' Awards which are presented every year to the seasons outstanding stars named after him. They will now be known as the 'Jimmy Awards' . . . **Helen Hayes** is the recipient of an honorary award for the benevolent work she has done in Cuernavaca (Mexico) . . . **Elmer Humperdink** appearing at Le Jardin in Acapulco. . .





LIVING LEGEND TOUR

Irrespressible **Lana Turner** and her charisma magnetism in Atlanta during the star's recent 'The Living Legend' tour. The programs consisted of film clips from Lana's films, followed by an "question and answer" session.

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. . . *Lena Horne* guesting on Yorkshire Television (England) "Song by Song" series, a salute to *Johnny Mathis* . . . *Steve Forrest* stars in "Roughnecks, a three-hour prime time television. 'Tis rumored that *Red Buttons* is seriously considering returning to series TV. . . After decades of unfulfilled promises by local show business promoters, *Frank Sinatra* has finally appeared in Brazil. The singer, arrived in Rio de Janeiro and performed before millionaires in an exclusive Rio beachfront hotel nightclub and then for ordinary fans in Maracana Stadium, the world's largest soccer field, with a seating capacity of 200,000 . . . *Kirk Douglas* hosts a "Saturday Night Live." as part of his diversification program . . . There may be another *"Star Trek"* in the offing . . . *Gary Merrill* starring in New York stage production, "Mornings At Seven" at the Lyceum Theatre . . . *Vincent Price* and *Carol Browne* emced the 11th Annual L.A. Drama Critics Circle awards banquet, March 23 at Variety Arts Hall, Los Angeles

LAS VEGAS CONVENTION CENTER GROWS

Twenty years ago Las Vegas built a Convention Center with an in-theatre of 750,000 square feet on 20 acres of land which was the largest single-level center of its kind. For a number of years the center was known as a "white elephant" but over the years it gradually became one of the better convention and exhibition centers in this country.

Now plans are underway to increase the area to a million square feet as more Conventions met there in the single month of January of this year than met during the entire year of 1965.

ALL-TIME FAVORITES STAR IN NEW 1980 MOVIES

• **Burgess Meredith** will play an outspoken monsignor in "True Confessions," a Chartoff-Winkler production for United Artists release. Meredith worked in both of C-W's "Rocky" pix. • **Twentieth Century-Fox** has picked up "Middle Age Crazy," starring **Bruce Dern** and **Ann Margaret**, for domestic release. • **Joseph Cotten** will do a special introductory segment for "Heaven's Gate," which rolls in April in London under director Michael Cimino. • **Adam Rich,** star of "Eight Is Enough" series, will make his feature debut in Walt Disney Prods.' "The Devil and Max Devlin," playing fatherless boy in cast topped by **Elliott Gould** and **Bill Cosby.** • **Burt Reynolds** and **Dolly Parton** have been firmed to star in the film version of "The Best Little Whorehouse In Texas" for Univeral Pictures. Parton will play the madame of a Texas brothel while Reynolds limns a sheriff. Film will be shot on location in Texas and at Universal Studios. • **"Tribute,"** which had been planned as an independent production, has been picked up for U.S. distribution by 20th Century-Fox. **Jack Lemmon, Robby Benson** and **Lee Remick** star in the movie, filming in Toronto under Bob Clark's direction. • **Julie Andrews** stars as a movie star whose screen image suffers when she agrees to appear in a porno film for a major studio in "S.O.B." Her husband, Blake Edwards, will produce and direct the movie from his original screenplay. They previously did "10," and she will also be seen in "Little Miss Marker."

Who wears a black mink better than the screen's glamourous stars? A T.V. and ad promotion, "What becomes a legend most?", featured legends of the screen . . . Marlene Dietrich, Rita Hayworth, Lena Horne, Liv Ullman, Racquel Welch and 35 other celebrities all modeling the glamorous Blackglama mink, benefit for cancer research. However, each beauty received her own custom fitted mink and who would turn down a mink?

Sir Laurence doesn't let age (he'll be 74 in May) or illness (sidelined by cancer in the late Sixties) keep him from acting. He plays Gen. Douglas MacArthur in **"Inchon"** with Ben Gazzara. Olivier is now before the cameras portraying Neil Diamond's father in "The Jazz Singer."

WILLIAM SCHALLERT TO CHAIR ACADEMY LIBRARY COMMITTEE

William Schallert, president of the Screen Actors Guild, has been named chairman of the Margaret Herrick Library Committee of the Academy of Motion Picture Arts and Sciences by Academy President Fay Kanin. On the committee are: Gene Allen, Susan Anspach, Alice Backes, Marilyn Bergman, Oliver Crawford, John Dales, Verna Fields, Jack Foreman, Arthur Hamilton, Bethlyn Hand, Lou Harris, Marsha Hunt, William Ludwig, Diana Muldaur, Tex Rudloff, Edgar Scherick, Dan Taradash, Marie Windsor and Robert Wise.

Terry T. Roach is head librarian. Their goal: To assist the library staff in acquiring and maintaining collections and funding to keep the Margaret Herrick Library the best film-oriented research library in the world.

FILM FESTIVALS

Prescott Wright, producer of the San Francisco-based International Tournee of Animation and co-director of the Ottawa International Animated Film Festival, has been named Program Director for the **Denver International Film Festival** (DIFF), Dick Alweis, chairman of the festival administrative committee announced.

Dates for the third Denver International Film Festival have been set for May 1-10, 1980.

The original "Blondie," Penny Singleton, with Rita Hayworth, at cocktailery preceding the Greek Theatre opening of the rock group, Blondie.

Columbus Cinelodeons Club's 12th annual Cinevent will be held this year on May 23-26 at the Marriot Inn, 2124 South Hamilton Road, Columbus, Ohio. The convention offers four days of film watchers delight showing feature after feature. Active dealers room. Registration fee is $18 before May 16. Info write Arthur Graves, 150 East Broad Street, Columbus Ohio 43215. Phone 464-2424.

The International **Sons of the Desert** 1980 Hollywood convention will be held at the Los Angeles Hilton Hotel, July 30-Aug. 3. The committee hopes to have sixty-five celebrities plus an "Our Gang" reunion.

International Film Seminars announced that the 1980 "Public Television and the Independent Film Seminar" will take place June 1-6, at Arden House, Harriman, NY. Seminar provides an opportunity for talented non-theatrical film and video makers to meet with those who are responsible for programs on the publicly supported TV station.

Seminar will be moderated by award winning documentary film-making James Blue, who is currently a Professor at the Center for Media Study of the State University of New York at Buffalo, and a tutor at the British National Film School.

Inquiries to Jaime Barrios, Puerto Rican & Third World, 777 U.N. Plaza (8th Fl.), NYC 10017. (212) 682-0852.

Cinecon 16 is scheduled to be held over the Labor Day weekend at Los Angeles' Ambassador Hotel. Sponsor is Marty Kearns. To attend this event it is necessary to be a member of Cinephiles. Dues are $5 for the calendar year. Contact Gary Camino, secretary-treasurer, 1028 Sunnycrest Road, Syrucuse, N.Y. 13206

The 13th Annual **Festival of the Americas,** now firmly established in Houston after its premiere in 1979 are scheduled for Nov. 4 thru 9th. The actual number of feature films shown will be reduced from 40 to approximately 34, a move designed to simplify the screening sessions to just two premieres an evening, down from three.

The Houston fest continues to

Continued on Page 32

A typical pose of clean-cut **Rock** when he was the screen's handsome idol.

Rock Hudson "The American Hero"

by Anthony Cassa

It is difficult to think of **Rock Hudson** without associating him with **Doris Day** since they made "all those movies together." But of the string of romantic comedies he made during the period between 1959 and 1965 Ms. Day was his vis-a-vis in only three of them. Doris herself starred in several of the same kind of fluff with other leading men during that period. Yet the screen team of Hudson and Day made such an impact that we seem to remember them together more often than they actually were. And even though he spent most of his career as a dramatic actor Hudson will, not doubt, go down in the annals of film thespians as a light comedian.

Hudson's life began as Roy Scherer, Jr. in a small town called Winnetka, north of Chicago, Illinois. He was born on November 17, 1925 above a drugstore on main street. His father was of German-Swiss ancestry and his mother, Kay Wood, had her roots in England and Ireland.

When the depression hit America in 1929 the Scherers were forced to move in with Kay's parents who were also joined by Kay's brother and wife and their four children.

In 1934 his parents split. Roy Sr. went to Los Angeles and Kay remarried. Roy's stepfather was a Marine sergeant, Wallace Fitzgerald, who legally adopted the boy. From then on until he began his Hollywood career the youth was known as Roy Fitzgerald.

Roy grew into a fine-looking young man and due to his shy but friendly and considerate personality became popular with school mates. He never had time for studies what with his morning and afternoon jobs so he wasn't exactly an honor student. He loved movies and had a crush on Lana Turner. He also enjoyed swimming, dancing and dug fast cars and nice clothes.

After a brief stay in Los Angeles with his father Roy graduated high school in Winnetka, January 1944. In February he was drafted and served in the Pacific as a gob until 1946 when he returned to his home town and became a mailman. For years the youth had dreamed of becoming an actor and decided to go back to California. There he drove a truck for a food company while living in a boarding house across the street from MacArthur Park, then known as Westlake.

Roy tried to get discovered by parking his truck outside the movie studio and sort of relaxing against the side of it. He soon realized that this wasn't going to do it. His friends mentioned that perhaps he should send out photos to agencies. One that he sent to R.K.O. found its way to Henry Willson who was in charge of talent for David O. Selznick. Only Willson had faith in the young hopeful and when the Selznick organization closed shop he became an independent agent and signed Roy as a client.

Willson, who had changed Robert Moseley into Guy Madison and Arthur Gelien into Tab Hunter, suggested Roy change his name. He gave the kid three choices: Lance, Derek or Rock. Roy chose "Rock" and Willson added Hudson. "Rock Hudson" was a name Roy did not like but figured it to be part of the price of stardom and learned to live with it.

Roy continued to drive his truck and at nights took acting and voice lessons. After a year Willson sent him to producers. None were interested.

Finally director Raoul Walsh gave him a bit in **Fighter Squadron** (WB '48) and signed him to a personal contract. However, Walsh was under contract to Warner Bros. and Jack Warner refused to let him use Hudson there. Walsh then put him on loan out and still there was no interest. Who ever said all one needs is good looks and talent?

After a year of nothing Universal-International decided to take on Rock as a candidate for their training program. There he joined Tony Curtis, Piper Laurie, Richard Long, et al. and took lessons in fencing, horseback riding and all the rest of it. Ex-boxer Frankie Van was assigned the job of getting the new contract player in top physical shape. Rock habitually slouched but Van eventually broke him of it by giving the actor hard slaps on the back.

His new employers liked him and he was soon being cast in a variety of small parts. His first significant screen appearance was as an Indian chief (Rock as an Indian?) in the James Stewart horse opera **Winchester '73** ('50) which came as a result of being seen in the studio steam room. One never knows.

Rock was given the "beefcake" build-up in the fan magazines with photographs of him on the beach, in the gym and around his home

wearing very little clothing. The publicity department turned out tall tales about his past and it all paid off in bigger film roles. The letters were coming in and the girls were going to his movies and the money was coming in and that's what it is all about.

Now the critics were taking notice. **Variety** said of his role in **The Fat Man** ('51) that he "impresses in his best assignment to date." After a good part as boxer "Speed" O'Keefe in **The Iron Man** ('51) he was the subject of Ozzie Nelson's jealousy in **Here Come the Nelsons** ('52). He received star billing in his next, **Bend of the River** ('52), and thus began his historical cycle. He got top billing in **The Lawless Breed** ('53), portraying outlaw John Wesley Hardin. He was good and it was his work in this film that inspired director George Stevens three years later to select him for the part of Dick Benedict in **Giant** (WB).

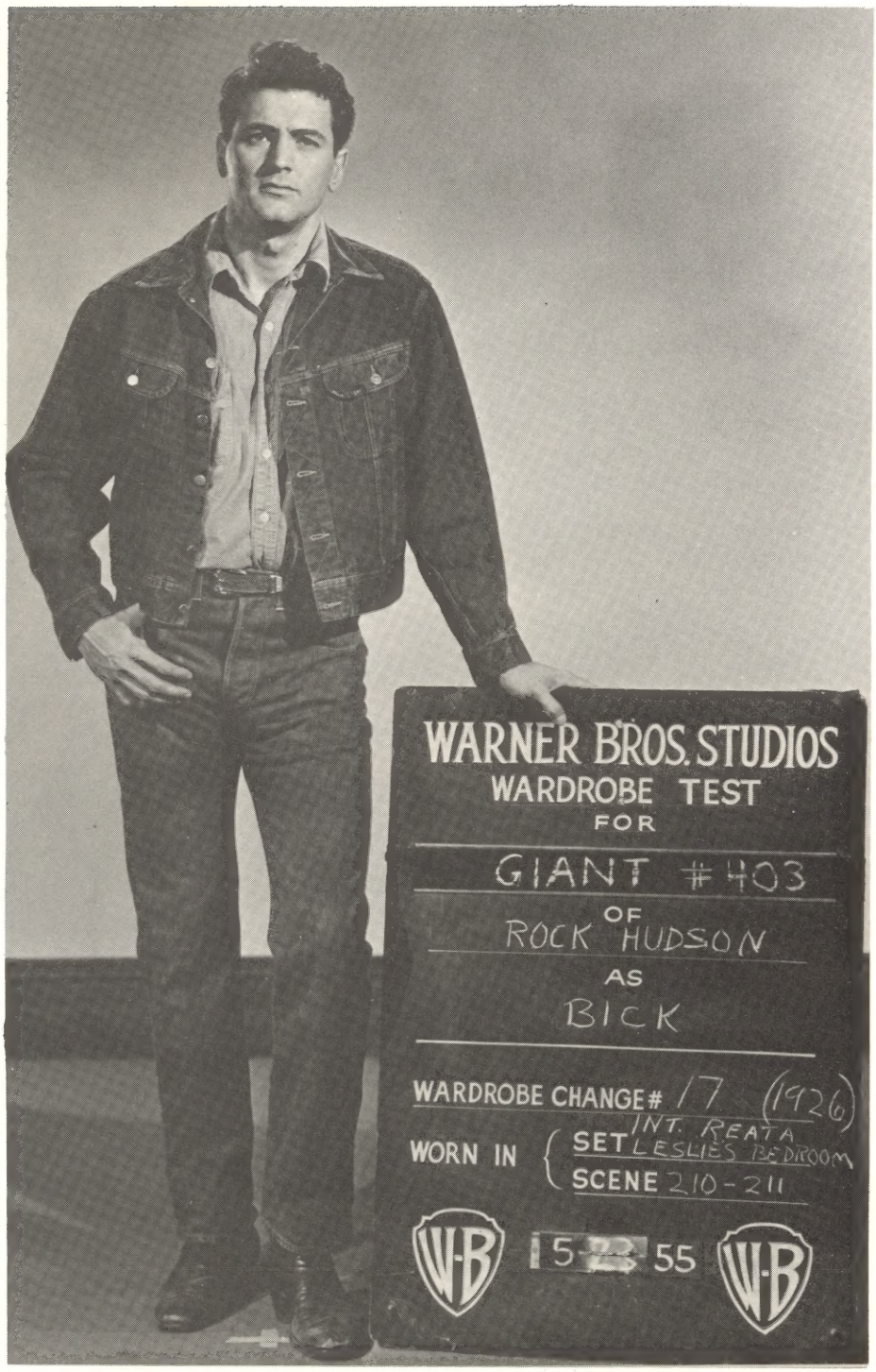
Universal believed in their new star and his pictures did well at the boxoffice. With **Magnificent Obsession** ('54) Rock began his dramatic cycle. Co-star Jane Wyman had her choice of male leads and chose Hudson after seeing him in **The Lawless Breed. Obsession** was given a Hollywood premiere (Hudson's first) and became a hit. Produced at a cost of $850,000.00 it grossed almost ten million and launched Hudson as a top male film star.

Rock had a negative opinion of his own screen image. In an article in the *Sunday Chronicle* he was quoted as saying in 1954: "I don't like myself on the screen and I get embarrassed in the projection room. I don't make love very well." Fans did not agree and went in droves to see him make love in such films as **All That Heaven Allows** ('54), **Giant** ('56), **Written On The Wind** ('57), **A Farewell To Arms** (Fox '57) and **The Tarnished Angels** ('58).

Giant remains Hudson's favorite film. It was a success partly because it was a good picture and partly because of the publicity over the untimely death of James Dean. *Newsweek* said "Hudson is right for the part" and *Look* commented that with this film "Hudson becomes a front ranking star."

M.G.M. had wanted Rock for their remake of **Ben Hur** in 1957 but he would have had to agree to stay with Universal an extra year and this he did not wish to do. Charlton Heston became Ben Hur.

Universal's production chief Edward Muhl suggested Rock do a picture with Doris Day. With **Pillow Talk** ('59) the star began his romantic comedy cycle. By now his image as the all American hero was well



"Giant" won the maturing star an Oscar nomination.

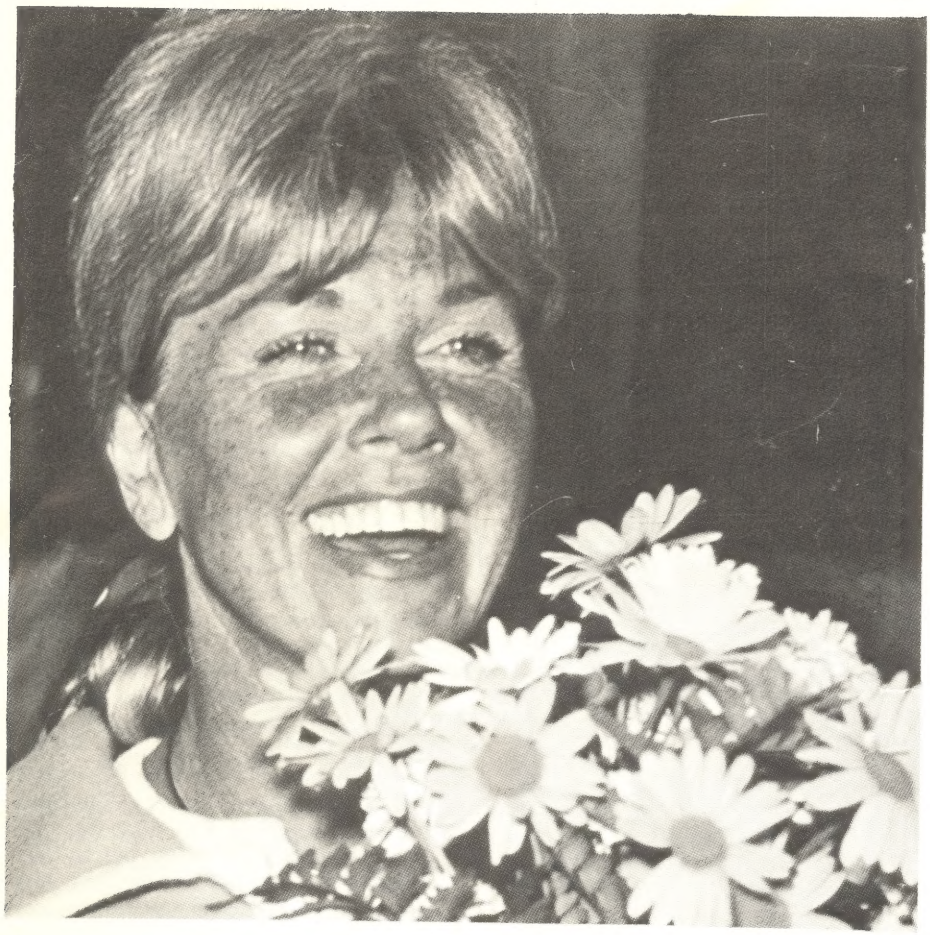
estab. shed. At first he was dubious of his ..ility to do comedy but the result o: this effor. cl. rly displayed his versatility as an actor. Said *Box Office:* "Hudson is suave, self-possessed and convincing." Follow ups to this hit were **Come September** ('61); **Lover Come Back** ('62), again with Ms. Day; **Man's Favorite Sport** ('64) and his last with Day, **Send Me No Flowers** ('64).

Seconds (*'66) began Hudson's fourth phase in film acting — a little bit of everything. A horror story about a man (Hudson) getting a second chance in life, it was quite removed from anything he had done thus far. It was not a box office success as is usually the case when a star tries to change his long standing image. The picture has since, however, become a cult favorite.

Rock Hudson, one of the last of the big stars of the studio system, has left an impressive list of some sixty entertaining films behind him. "Most of them make me cringe." When asked if he was a Rock Hudson fan the star replied, "Not yet. When I become a good actor I'll become a fan." With modesty like that Roy Fitzgerald may never join the club. ★

In the Sixties **Rock** was rolling along alternating between comedies (usually with **Doris Day)** and dramas like "Seconds."

Rock hadn't reached full stardom when he and **Barbara Rush** were in "Taza, Son of Cochise" (1953).



Her freckled face girl-next-door image helping make **Doris** the nation's top box-office draw.

Doris loves animals and has a large menagerie of which one dog is seen here.

Doris Day—The Sunshine Girl

Doris today-Who heckles Freckles?

by George Haddad-Garcia

Doris Day's last film, *With Six You Get Egg Roll,* was released in 1968, and her long-running TV series, "The Doris Day Show," has been off the air for years, but she remains a national favorite, with many ardent fans. Unfortunately, it doesn't seem like Doris —Dodo, to her friends—will be returning soon to either small or large screen.

A few years ago, her autobiography became a hot best-seller, revealing the reality behind the sugar-coated image, and lately, her separation from husband Barry Comden has been in the entertainment headlines. But Ms. Day remains a reclusive superstar, even though she may frequently be glimpsed riding her bike or walking a dog in Beverly Hills or northern California. Recently, she declared, "I am very happy, at peace with myself and satisfied with my life." Was she unhappy during her glorified Hollywood days? "No, of course not. I think we each create our own happiness."

Unfortunately for the sunny star, after earning millions and making box-office "tops in the world" for three consecutive years, she discovered she had been swindled out of over $20 million, in a well-publicized court case after former husband Martin Melcher's death. She won't comment on such personal matters but does allow that she is still a watcher of movies, and she enjoys viewing friend Jim Garner's *Rockford Files.* She has also kept up with three-time co-star Rock Hudson's TV efforts, including *Wheels.*

Doris has remained very active in Actors & Others for Animals, a group which reflects her love for animals and dogs in particular. In her book, DD stated she had never had as pleasant a relationship with any human being (including ex-husbands and son Terry Melcher) as with her dogs. A news item in 1978 reported that Doris was wont to insist her dogs be seated at the table at her mother-in-law's house!

Ms. Day still gets offers, and producer Ross Hunter has tried to lure her back into the show-biz fold, but she resolutely stays away. One friend notes, "Doris was molded by other minds. She was a band singer who was made into a movie star, and she wasn't that happy then, despite the

"Pajama Game" with John Raitt was one of her better musicals.

Her unseduceable image remained intact in **"That Touch of Mink"** with **Cary Grant.**

Jimmy Durante, Martha Raye and **Doris** with "Jumbo."

fame and fortune. She wanted a domestic life, and most of the men in her life were disappointments. To understand Doris Day, you must realize that she is not Doris Day, the sweet goddess, the eternal virgin. She is Doris Mary Ann von Kappelhoff."

James Garner has commented that, far from being a goody-two-shoes, Doris is an appealing, sensitive and sexual woman, with "the best tush in Hollywood." Rock Hudson has found her lots of laughs and "a good friend." Unfortunately, both stars have been nostalgically and exclusively intertwined, even though they did only three pictures together (all smash hits). Fact is, both are strong performers, and before she became a "sweet goddess," Doris appeared in several heavy dramas and even thrillers (*The Man Who Knew Too Much* with James Stewart, *Midnight Lace* with Rex Harrison, *The Ruth Etting Story* with James Cagney, etc.)

The late Thelma Ritter, who often played Doris' serio-comic housekeeper, once said, "Doris, like any of us, is looking for answers. She finds them in religion [Christian Science] and a stable private life, not in box-office figures. She's very easy and nice to get along with, but she doesn't like being treated like a star. Doris is old-fashioned, even though she's open to change and is a very modern lady."

Rex Harrison declares, "Miss Day is an actress of wide range. She has a serious personality and is particularly good at dramatic acting. But I think her image has hampered her; she certainly is very capable, and in *Midnight Lace,* she was expert and spontaneous at doing some horrifying, gruesome scenes of mental torture."

Another associate anonymously states, "She was too overprotected before, and career decisions were all made for her, especially by her last husband, who stuck her in one hit comedy after another. You could call it a saccharine overdose, because it effectively killed her career at a time when Hollywood was changing fast and when actresses had to go from G-rated to R-rated in a hurry."

Nevertheless, those comedies are prime favorites that still show up repeatedly on television. They include such classics as *Pillow Talk, Send Me No Flowers, Caprice, The Glass Bottom Boat, Move Over Darling, Where Were You When the Lights Went Out?, That Touch of Mink, Teacher's Pet, Pajama Game,* etc., etc. One of Ms. Day's leading fans, a former mayor of Downey, California, opines, "She's still my favorite actress because she always made me feel so good.

"I guess what she did wouldn't be called art, but you always knew with

Doris Day you'd be entertained, you'd laugh, forget your troubles and you knew there'd be a happy ending. She also didn't hop from bed to bed or strip, and yet she was a very liberated woman."

Movie electrician Chris Kokino remembers the blonde superstar as a very considerate lady. "She took a personal interest in you and didn't ignore you, like most big stars. She also was a pal to her leading men, but there was never any romance, just straightforward friendship." Another co-worker recalls that Ms. Day once fended off a romantic pass by a married actor by acting and talking like a little girl.

The real Day/Kappelhoff was and is no little girl, however, but a grown-up woman who confessed in her book to having had an affair with a married man. She has more recently expressed a desire to sing again, but remains aloof to acting—or so it seems. At least one producer wants her for a role as an older woman involved with a younger man, and in fact, Doris Day was the first choice for Mrs. Robinson in *The Graduate.* "It was turned down for her," says the anonymous associate, "but think what a turn her career might have taken if she had accepted! There is still a lot of potential in Doris, and I'm hoping she'll give it another try. A lot of us are more than ready to welcome her back. . . ." Amen. ☆

Her film Daybreak came when pregnant Betty Hutton left "Romance On the High Seas" and **Doris** stepped in. She's seen here with **Oscar Levant** in that first picture.

With **Brian Keith** in her last picture **"With Six You Get Eggroll."**

The Sunshine Girl in **"Pillow Talk."**

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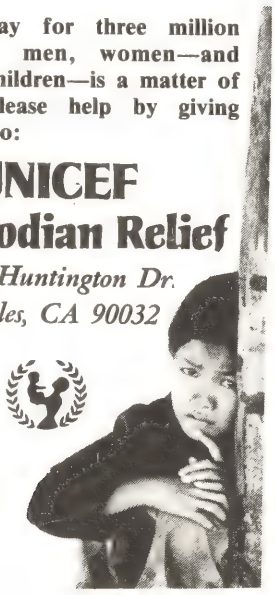

Jetta Goudal receives Rosemary Award

It was a small group of close friends, including this writer, Camilla Snyder of the *Herald Examiner* and film historian David Bradley, who gathered at the apartment of **Jetta Goudal** and her husband, Harold Grieve, early in January, to see the beautiful silent star receive her Rosemary Award, an honor created by Tom Fulbright to give the great actors and actresses of the silent screen deserved, if belated, recognition of their work. Several thousand members of the Rosemary Association, from all over the world, had voted the award to Jetta Goudal, who, in the words on the plaque, "with each performance created a rich tapestry, absorbing and superb. Your name is embedded in the hearts of all lovers of motion picture history."

French-born Jetta Goudal was indeed one of the most beautifully exotic stars to grace the silent screen, but one should never assume that she was merely a pretty face, for Jetta Goudal was an extraordinarily talented actress on the stage, and she carried that talent through to her film work. Her characterizations were many and varied, from the tubercular woman in *Timothy's Quest* (1922) through the ten-year-old girl in the early scenes of *Salome of the Tenements* (1924) to the haughty Countess Diane des Granges in *Lady of the Pavements* (1929). If Cecil B. DeMille had released her from her contract, she would have played Diane in *7th Heaven,* and one can imagine the artistry she would have given to that role of a waif of the Paris streets.

Jetta Goudal contributed far more than a great performance to her films; for many of them she designed her own costumes, and if the scenes did not play well, such as the ending of *Three Faces East* (1926), she rewrote them. And she always improved any film on which she worked. For Jetta Goudal was that curiosity in the American silent cinema, an actress who was both intelligent and artistic, creative and — despite her French accent — articulate, something which that greater writer from the *Los Angeles Times,* Harry Carr recognized when he described her as "an intellectual woman with an innate sense of artistry." For those who love silent films, her career was all too brief, and the Rosemary Award is much too late in coming, but let us hope that it is only the first in a good many more recognitions and tributes to come to Jetta Goudal in the near future. ★

— Anthony Slide

Beautiful silent screen star Jetta Goudal recipient of this year's Rosemary Award in a scene from one of her early films.

Jetta Goudal greets two of her many fans at the "Silent Stars Speak" symposium organized by Anthony Slide at the Academy of Motion Picture Arts and Sciences.

GREAT HOLLYWOOD LOVE SCENES

by Peter Brown

"Lights-Camera-Embrace"

The lights on the CBS sound stage are dimmed to bedroom blush while a disinterested kid with a Polaroid camera bellows, "Costume check. Make it quick!" Soap opera dreamboat John McCook tugs down his microdot black briefs until all but about seven square inches of his muscular frame is exposed to the camera. His co-star, Jamie Lynn Bauer, dressed in about a fourth of an ounce of translucent nylon, slips out of her beach clogs and slides under McCook, whose arms travel up and down her sides as his eyelashes narrow and his lips begin moving from her shoulders to her neck.

"Pool scene. Take one!" yells an assistant director. "Tape rolling."

There is a hush as the Wednesday episode of a sultry soap opera, *The Young and the Restless,* begins taping.

Less than 24 hours later, 42 million Americans—housewives with their vacuums, salesmen in motels, schoolteachers on lunch break—watch as McCook urges Miss Bauer to writhing abandon, and some of the steamiest sex action ever to come off a Hollywood sound stage. The media calls it "love in the afternoon"; the critical elite calls it slop; but—as the costumes shrank to dimensions that would embarrass Tarzan—the ratings of *The Young and the Restless* have soared, while ad revenues earned as much in a season as a prime-time series.

The afternoon soap operas are probably the end of the road for the glorious Hollywood love parade—an obsession with onscreen sighing and kissing that started in the dusty nickelodeons of New York and climaxed with the billion-dollar love goddesses of the Twenties and Thirties, when a kiss on the Garbo neck added $1.2 million to the ticket sales of a picture.

Like almost everything else about American film, Thomas Edison started it—with an 1896 filmlet eight minutes long—called *The Kiss.* Even then it had more to do with money than mush. Edison had noticed that people were lining up to see May Irwin and John C. Rice in Broadway's *The Widow Jones* for only one reason—their marathon kissing scene. So Edison junked the rest of the play and put *The Kiss* on film.

Pola Negri & Rod LaRogue — "Forbidden Paradise."

Love quickly became films' most enduring and lucrative theme—with 50 films entirely about it—from *The Dimpled Darling* in 1909 (gross $110,000) to 1971's *Love Story* which has brought in $54 million.

By 1926 love was so well established that Paramount's legendary Adolph Zukor bellowed, "No release without a clinch." And he meant what he said, ordering *Wings* (1927) into a complete refilming to include the "It Girl" Clara Bow well kissed by the movie's most famous fighter pilot, Richard Arlen. Zukor's wriggling and kissing memo is largely credited with giving *Wings* the power it needed to win the first Oscar as best picture.

But, well before the sensuous abandon of the Twenties, came the chaste flirting and lowered eyelashes of Lillian Gish in *True Heart Susie* (1916), Garbo's first complete surrender in *The Kiss* (1927) and Gloria Swanson's hunt and peck kisses on the beach as a Mack Sennett Bathing Beauty.

All too quickly, flirting graduated to innocent bawdiness—Lana Turner in *Honky Tonk* (1941) and then on to bored, futile nudity—Olivia de Havilland and Bekim Femu in *The Adventurers* (1969).

And, ironically, just as television and soap operas are dipping into the love pot of bad taste, the movies snapped back to the truly meaningful passion of Jane Fonda and Jon Voight in the recent *Coming Home*

Jean Harlow & Clark Gable — "Red Dust."

Greta Garbo & Robert Taylor — "Camille."

(1978). "I guess, in a way, movies have come full circle," says Hal Ashby, who directed the now classic Fonda-Voight pairing.

Again, it translates into cash. The Association of Independent Theater Owners believes that the artful sexual meeting of Fonda and Voight added about $5 million to the grosses of *Coming Home,* while the disastrous (critically) love scenes between superstars Lily Tomlin and John Travolta cost *Moment by Moment* an estimated $4 million in sales.

Since the average love scene lasts only three minutes on film—it's a fragile line between success and failure. "The love scene is, in many ways, the most artistic yet hardest thing to film," says the unchallenged king of "love directors," George Cukor. "A lovely actress like Lily Tomlin can't just plunge her hands into John Travolta's briefs and still expect the audience to be enthralled. It ruined the innocence and robs the audience of its imagination.

"The audience does not want to be a collective group of voyeurs, they want a trip of their own during the love scene. The wrong move, and the audience laughs. The right balance, and it becomes true art, but it's such a matter of taste, timing and chemistry that there are no guarantees."

Perhaps this is why the directorial champions of the cinema love scene have almost thrown themselves into the grasping arms of their stars to get it right.

"It was literally 'three on a couch' when Cecil B. DeMille directed the seduction scene between myself and Claudette Colbert in *Cleopatra* [1931]," says Henry Wilcoxon, who started his career as a stalwart love god playing Marc Anthony in that film.

"At one point I was on top of the Cleopatra, Claudette Colbert, and Mr. DeMille was almost on top of the two of us showing us how to slowly work through the scene. Actually, the important thing was the way Claudette hiccupped, and we all pantomimed surprise that an Egyptian queen did such a thing. That bit of humor worked beautifully, relieved the straightness of the historical drama and carried the love scene."

Lana Turner and Ray Milland were thrown together for *A Life of Her Own* in 1950. "We had never even met before they filmed the first love scene," Miss Turner recalls. "Milland isn't bad. But when he got on top of me he and his chest were as cold as ice. I think we made it work though. That is a true love scene—two people with no surface motion getting it on before the camera."

An even truer love scene takes place when two people feign onscreen affection while in reality they loathe each other. Peter Strauss of *Rich Man, Poor Man* has gone public with the complaint that his leading lady, Susan Blakely, had purposely eaten onions and milk before their scenes together for the sole purpose of making him uncomfortable. "I only ate onions because Strauss was such a disagreeable person," Miss Blakely admits. "All I asked is that he say hello to me. He never did, so I kept right on eating the onions."

Kathryn Grayson had to resort to a more formidable weapon and for a better reason. During the filming of the love scenes for *The Great Caruso,* Miss Grayson reports that her co-star Mario Lanza "kept trying to 'French kiss' me—to stuff his tongue down my throat. I went to costume designer Helen Rose and asked her what to do. She sewed some little brass parts in my glove, and I socked him the next time he tried it. We never had any trouble after that." Mr. Lanza unwittingly had his revenge: "He always had garlic with lunch," Miss Grayson complains, "and that made it all worse."

The egos of some stars about their profiles, or which side they photographed better from, sometimes resulted in love scenes that would have stumped Nadia Comaneci in their gymnastic positioning. "I remember one time when we tried to photograph a simple kiss between Glenn Ford and Elke Sommer," Dore Freeman, the veteran MGM photo editor recalls. "Glenn would only allow us to photo-

graph him kissing from one side of his profile. Elke made the same demand. Only the profiles didn't match. I stayed up into the morning hours trying to work out how to photograph them together. Finally I solved it by having Elke sit way down on Glenn's lap and he leaned down and tilted his face just right. She angled her cheek just right, and we got the kiss. But the cameraman had to shoot it almost upside down."

This highly public ado about star bussing came as the movies changed from the occasional movie kiss (Mary Pickford, Gish and Constance Talmadge) to the inevitable kiss (Crawford, Garbo, Shearer) to the mandatory kiss which was to oblige every actress from Marilyn Monroe on to smear her lipstick for the good of the celluloid product.

So the publicists—out in Hollywood as early as 1919—turned the meeting of lips into fodder for the fan magazines.

And America believed their embraceable prose.

By 1927, for instance, mothers refused to let their children see the films of kissing vamp Pola Negri because they feared her hypnotic eyes might introduce the kids to sex.

This power and in fact much of the legend of Negri—perhaps the movies' first true love goddess—drifted out of press releases.

Pola Negri's Circean powers were actually courtesy of "very high light photography. They knew how to make up my eyes and make them hypnotic," she says. "The critics and the press took it from there."

Hype was in vogue in 1922 as much as it is today. When Miss Negri, a newcomer from Poland, docked in New York draped in furs, 200 reporters were present to greet her. "Are you a love goddess?" one of them asked. "I am an actress," the beauty replied. "Love is part of my vocabulary." A week later when Miss Negri deposited her five-foot frame at Los Angeles' Union Station, the real love parade was on.

"Like so many others—I think the love scene was much more effective when it was silent." —Pola Negri

Gloria Swanson & William Holden — "Sunset Boulevard."

And when she made *Bella Donna*, and laid her jet-black hair on a satin pillow, lowered her eyes and glanced up at Conway Tearle for a first kiss, an orchestra of 27 played Hungarian love songs behind a screen. Paramount's Adolph Zukor stayed put in a director's settee for 22 days and then *Bella Donna* had its premiere on Hollywood Boulevard. The next day the phrase "queen of love" entered the vocabulary of American film pro-

Judy Holliday & Peter Lawford — "It Should Happen To You."

Grace Kelley & Cary Grant — "To Catch A Thief."

Rita Hayworth & Glenn Ford — "Gilda."

Hedy Lamarr & Charles Boyer — "Algiers."

motion forever.

"I was so lucky at the beginning," Miss Negri recalls in her first interview in more than a decade. "I came here with control over my scripts, and I already had the successes of *Passion* and *Madame Du Barry* in Europe. The fact that I had Ernst Lubitsch at the start of my Hollywood career was also very important. He would respond to my emotions, and I to his. So I gave myself to each role, and it showed up on the screen."

Miss Negri is seated on a couch in her luxurious San Antonio house with her priest and confidant, Father Louis Reile. A few feet away is a portrait of Rudolph Valentino, her fiancee when he died. She is still regal in an ensemble worthy of a grande dame.

"Like so many others, I think the love scene was much more effective when it was silent," the retired actress muses. "I used my eyes and all my past acting experience. The silents were so much better because they left so much to the imagination. It was much more romantic then, and we never took off a stitch of clothes. Every love scene was different, because every love in real life is different. I wonder now if we forget the subtleties, the little touches that make all the difference."

Outside Negri's villa the roses are opening, and she decides to go for a stroll on the arm of Father Reile. "So much of what we're speaking of is in the past, and I live in the present. But it was a grand and a golden era. I'm not immodest. Will there be the likes of us ever again?"

Four years before Miss Negri's arrival in the United States, the first million-dollar kiss was taking place in *Broken Blossoms* (1918) but in a style far removed from the Negri continental passion. Lillian Gish was the first of the pure-hearted Hollywood lovers, and she credits most of her success to pioneer director D.W. Griffith.

"I think Mr. Griffith always knew that the love scene would be the core of all films—spectacles, westerns and melodramas," Miss Gish observes from a posh suite at the Beverly Wilshire Hotel. "He knew how much love was at the heart of the human condition. But when he directed me, he spoke about purity and tenderness. The only way I would know if we succeeded in a love scene would be if I looked over at him and there was mist at the edge of his eyes. Then we knew that the audience would feel the same way."

Forty years later, Miss Gish, appearing in the Robert Altman film, *A Wedding*, would remark—as a star ran her hand up the tennis shorts of a lusty young man—"I'm not sure this is all necessary. We did it with a look in our eyes, and I think it was better. I will never believe that the answer to tenderness on the screen is physical exposure. Screen love is really a moment suspended in time—the less you show the better."

The battle for subtlety had to be waged by the directors—and it became a battle against the size of the silver screen itself, where the lips of Lana Turner measured six feet and a sigh could sound like the Battle of the Bulge in stereophonic sound.

"I believe that Hollywood is still finding its way in the modern love scene," director George Cukor says.

Cukor is sitting in his Bel Air study, surrounded by huge photos of love scenes he directed—some of the most famous love scenes on film—Tracy and Hepburn, Garbo and Robert Taylor, Crawford and Gable, Vivien Leigh and Gable, Marilyn Monroe.

He is responsible for the definitive list of romantic classics: *Dinner at Eight, Little Women, Camille, The Philadelphia Story, Gaslight, Born Yesterday, A Star Is Born,* and *My Fair Lady.*

Cukor also directed—but did not get credit for—the most famous love scene of all time—between Rhett and Scarlett in *Gone With the Wind.*

For the first time anywhere, he reveals his involvement with love scenes heretofore believed to have been staged by someone else. It is common knowledge that Cukor was dismissed as director of *Gone With the Wind* because Clark Gable felt he could not handle the male scenes of the huge film ("and, who knows, he may have been right," Cukor ponders). What is not known is that, despite his leaving the film, at night the leading ladies, Vivien Leigh and Olivia de Havilland, would drive up to the Cukor mansion to block out, move by move, breath by breath, the intimate scenes from Margaret Mitchell's romantic saga.

"We might as well tell it now," Cukor says, stretching his legs across a Queen Anne couch. "The most famous love moments of that film were designed, rehearsed and sealed right here in this room. What difference can the admission make now? The people who could be hurt are all dead."

The grin on Scarlett's face after her first night with Rhett; the look on Scarlett's face when Melanie marries Ashley; the fight for Ashley when he comes home from the war—these and other indelible moments from *Gone With the Wind* were guided not by Victor Fleming, the film's director, but by Cukor. "They were my scenes, and I was glad to do them," Cukor avers. "I am proud to take credit for them. Victor Fleming knew it. I don't think he would mind. They are classics now."

In two parts

To be continued next month

Write-ins and Comments

Where is Madge Meredith?

Have received a copy of *Hollywood Studio Magazine* from a friend recently — have enjoyed it so much.

Some little time ago Bob Harman wrote to me (sold him some of my movie material), saying he was then doing a cover for this magazine.

Also, when I asked him if he knew anything about the former movie person, *Madge Meredith*, he said perhaps you might know (?) Anyone know?)

I especially enjoyed the article about *Marie Blake*. Did not know of her death or that I had seen her many times (long ago) in the "Dr. Kildare' movies. I did read that *Gene Raymond* had re-married.

Many thanks for your time.

Lucille Stanton
Dayton, Ohio 45405

ED NOTE: Write HSM and we'll forward.

Our No. 1 Fan

Hollywood Studio Magazine. Your magazine continues to be *No. 1* and improves with age, just as a good wine does.

Your friend,
Tal Kanigher
Burbank, Calif.

ED NOTE: A series of articles on Stars and their Pets with a collection of 44 rare photos, courtesy of Tal will appear starting with our Dec. issue. Thanks again for the kind words, Tal . . . and the great photos.

WANTS TOM MIX FEATURE

If you have not, yet done a large and detailed article on TOM MIX, please do one.

There is NO one, who is LESS WRITTEN about, in any form, whether it be in book(s) nor article(s) forms.

Sincerely,
Ms. Carolyn Covington
Whispering Pines
North Carolina

ED NOTE: Coming in a spring issue.

More on Dolores Del Rio

Dear Editors of Hollywood Studio Magazine. I congratulate you on your fine magazine which has brought me lots of joy throughout the years, seeing the stars of the Golden era of Hollywood. "*I never miss an issue,*" and what a joy are those beautiful pictures of Dolores Del Rio up to the last one where she is with Merv Griffin receiving the 'Goodwill'' placque from the President which was more than well deserved. A couple of months ago The Vagabond Theatre played "Wonderbar'' and I even went to Santa Monica to see one of her movies that was playing there. I have seen all of her movies including the last one with Anthony Quinn. I wish she would do more films or TV appearances so that we won't have to wait for re-runs. I wish she would appear at next years Academy Awards as a special guest. Seeing Ruby Keeler at the last Awards was a thrill. She received a well-deserved ovation. I hope in the future you can have another front page cover of Dolores Del Rio, preferably a studio shot like you had for Garbo, Lana Turner and Ginger Rogers and others. Also congratulations to the photographer who took the picture of her with Man About Town, Lee Graham. They both looked great. Keep up the excellent work you have been doing with your magazine.

Robert Green
Hollywood, Calif.

WANTS HARLOW!

Hollywood Studio Magazine:

Inside cover of Sept. '73 issue in ad of issues is a cover of Jean Harlow on Dec. 1971 issue, I believe.

Is it possible to reprint this in a future issue as a nostalgia article on her perhaps? I don't see where you've printed much on her.

Am sure enjoying back issues ordered. Just asking.

Thank You
Mrs. Helen Bodey
Route 1
Denver, Ind. 46926

ED. NOTE: Harlow in Vol. 13, No. 2. Also December issue '79.

Fan Remembers Robert Kendall—

Back in 1947 I was a student at Schneider School in Chicago. I remember our class being told that we were to have special assembly that morning. A young man told us of his new career in films having just finished a role that was turned down by Sabu. He asked if we would write Universal Studios asking for bigger and better parts for this young man. I of course wrote a fan letter and my other friends at school did also. While walking back to school from lunch that day you were walking in the opposite direction facing me. I quickly crossed the street so that I would not come face to face with you. I really was afraid of meeting my first movie star. You did wave and smile at me and I in turn smiled and waved back.

Since that day I always regretted not taking that opportunity to talk with you. I often wondered through the years what had become of that young man.

So, it was with much surprise and interest that my first copy of *Hollywood Studio* carried an article on you.

It was like catching up with an old friend. I am very happy that your life and career have taken the directions they have.

As for me I became a film buff to end all film buffs. I have a running ad in your fine magazine selling movie star photos. Have been doing this for about two years now and very shortly hope to be making it my total career. It's great to be able to do the thing you like the most, and in my case photos of the stars have always been my greatest hobby.

Would it be possible for you to send a couple shots of yourself for my collection? I would greatly appreciate this. My thanks to Barry Schulberg for a fine article.

Much good luck and happiness in the future.

Don Eckhart

"Electric Horseman" Great!

In your December Moviereel, you mentioned **The Electric Horseman.** I saw that movie, and my immediate reaction was, "What an enjoyable, old-fashioned movie!"

Since then, I've read reviews by Vincent Canby and others who compare the film to Capra's comedies and the two stars to Golden Age performers such as Gary Cooper and Merle Oberon. Andrew Sarris wrote that Redford and Fonda "remind me of a time when I still believed in movie stars, and thus I treasure **The Electric Horseman** for the reminder."

I'm certain all your other readers who remember that time, or who just like a good story well-performed and beautifully photographed, will enjoy **The Electric Horseman.**

Diane Brown

Lex Barker Fan

I would like to see my idol, Lex "Tarzan" Barker to appear in your magazine as the coverboy and an article filled with priceless photos of this handsome, sexy star of the fifties.

To many of us, Lex was the handsomest star in Hollywood and the very best of the fifteen actors who played the role of "the lord of the jungle."

A. Williams
Walnut Creek, California

Carmen Miranda Fan Club

A Christmas and New Year's card from Brasilian Fan Club of Carmen Miranda reminding us of Carmen's 25th Anniversary, August 5, 1980. (August 5, 1955—1980.) Signed, Admirador, Tonson Laviola. HSM's Glo Davis while traveling through South America visited the Carmen Miranda Museum and her loyal Fan Club in Buenos Aires. The feature on the museum with photos appeared in a past issue of HSM.

Producer Sam Chebair

Talks about actress Kim Bronson and new film "Valentine"

Kim Bronson, brown-haired, green-eyed actress lands role in Hickman Productions' "Valentine."

By George Dimitrios

"Valentine" is the name of the latest film from Hickmar Productions, which scored with such recent boxoffice successes, as "Scorchy," starring Connie Stevens, and "Texas Detour" starring Pat Wayne and Priscilla Barnes, and the current release, "The Fifth Floor" starring Diane Hall and Bo Hopkins.

Sam Chebair, Associate Producer, of the in production film, "Valentine" with Producer Hickmet Avedis, discussued the latest film production in which he is involved.

"Our story has to do with a marriage break up," he explained, "It revolves around a car dealer who got into trouble financially by living beyond his means. His lavish life style, and playing around with other women cost him his marriage."

Then, Chebair observed, "It's a contemporary story set in our inflation-plagued society which has the lead in our story conning banks so he can live way beyond his means. It's a shocking and fascinating portrait of our economically overdrawn lifestyle, when the hard facts of economic life intrude on his gold-plated world. Suddenly he is made aware of where his spending habits are leading."

Karen Black, one of the screen's better young stars brings credibility to her role, Marlene Schmidt serves as Executive Producer. Along with Karen Black, Tony Le Bianco stars.

"I'm particularly enthusiastic about a stunning new star that will appear in this film," Chebair enthuses, "Kim Bronson, a beautiful young actress from Florida will be starring, along with Black and Le Bianco. "Kim has a wide background in Little Theater in Florida, as well as doing a lot of commercials in Tampa for television.

When Kim walked into Chebair's office it was evident she does possess the charisma that Sam had claimed she had.

Her green eyes light up when she talks about her career.

"I received my degree in theater from a college in Florida," she confides. "And then I did a lot of theater, had some modeling experience and did some commercials for television in Tampa."

"And then?"

"I came to California," she smiled. "Everything seemed so immense out here — the huge studios, the endless freeways, I wondered at first if I'd ever find my way in films."

That she did, is evident by her credits.

"A small role in "Rocky II," she smiles, "led to a role in Robert Altman's "Health," and then came "Valentine"."

But it wasn't a case of being an overnight success.

"It wasn't all luck," the happy Kim explains, "I worked very hard to succeed in my career. Perseverance and a lot of patience finally paid off." Then she reminesced a moment, "I really did enjoy my stage work. I'll never forget the pleasure I derived from the audience response to my role as Maggie in "Cat on a Hot Tin Roof." This and a role I had in "Vanities" did a lot for me as the critical comments did impress casting directors who later questioned me regarding my background."

"And are there any other films in the offing?"

"Yes," she nodded, "I'm set for a role in the independent film production titled, "Recital" — a unique film idea."

"What advice would you give young actresses waiting for the big break to come along?"

Kim mused a thoughtful moment, then replied, "Don't wait around for the big break. Make things happen for yourself by perfecting your craft, and then making the rounds. Work and faith in oneself pays off." ★

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In **"The Thin Man"** pictures she was established as "the perfect wife." **William Powell** played her husband. Asta was their pet.

MARVELOUS MYRNA LOY

"Tell Me What You Want"

The Eighties are starting off big for **Myrna** who garnered raves for her role as a wife and wise-cracking secretary to Alan King in **"Just Tell Me What You Want."**

Her popularity as a leading lady continued through the Forties in films like **"Mr. Blandings Builds His Dream House"** with **Cary Grant.**

Humorous and enchanting, **Myrna** played opposite the screen's biggest stars — like **Clark Gable** in "Wife vs. Secretary" (1936)

by George Haddad-Garcia

In her biggest role in many years, in the film *Just Tell Me What You Want,* Myrna Loy plays a billionaire's right-hand woman, the only female he trusts. That's understandable, for Ms. Loy has been not only a major star since the early 30s, but something of a symbol. She has been variously described as the ideal wife, the girl next door, the perfect girlfriend and a model mother.

"I started out with an Oriental image, because of my eyes, I suppose," she offers with a blazing smile. "I played nothing but Orientals—you know, princesses and concubines—for years. Then I got to play strong women, which I liked. I did more movies with Gable than any other actress; we were good, close friends and he was a special man. He was confident enough to prefer strong women, and his female co-stars were usually strong, independent women."

In *Just Tell Me What You Want,* based on a novel by Jay Presson Allen (who co-produced), the woman who wrote *Cabaret, The Prime of Miss Jean Brodie* and other film classics of the 60s and 70s, Ms. Loy is yet another capable woman. "There are still wonderful movies being made," she says, "but not so many parts for older women." Sadly, her talents have largely been wasted over the past decade, and she has turned to television and also done work on behalf of the United Nations.

"I keep busy," she insists graciously. "I don't dwell on the past, but I catch some of my things on television. The old movies, I mean."

Of course, Myrna Loy became famous and popular in the Thin Man series, with Dick Powell, as Nick and Nora Charles. Then came her housewife period, typified by such films as *Mr. Blandings Builds His Dream House,* co-starring Cary Grant. "He is still a good friend," she notes, but won't invade the private man's privacy. "I've been lucky to work with so many of the most marvelous individuals.

"It was hard, getting started then, but once you were in (a studio, with a contract), you were coddled and taken care of. They groomed you and made you look wonderful. And there was so much publicity, so much invented glamour. For two days after every movie, we posed for hundreds, even thousands of photographs. We went all out to publicize our latest movies, and then the material was sent out to hundreds of publications, all over the world. We couldn't help being famous."

However, Ms. Loy was not a typical star, in that she often refused to cooperate with the press, and she proudly points out, "One year, I was on the list of 'Most Uncooperative'. They had such lists, you know. . . . I didn't give many interviews. I also didn't cooperate with the gossip columnists, Hedda and Louella and such. They started out promoting us and doing us lots of good, but eventually they got power, and they used to make deals. For instance, they'd all agree not to say so-and-so about this or that one, if they could get another story to make it worth their while.

"I never rang up those columnists and told them what I'd done that day or that night. I thought that was my own business, even though I wouldn't consider myself any kind of recluse."

After her perfect wife and model mother phase, Myrna Loy became a sought-after supporting actress; for example, as Doris Day's best friend in the thriller *Midnight Lace,* co-starring Rex Harrison. Before *Just Tell Me What You Want,* her last film was *The End,* in which she appeared briefly as Burt Reynolds' mother (Pat O'Brien was his father). That came about because Burt wanted for his screen mom the female he'd most like for his mother, other than his own.

"Burt is a charming man," smiles Ms. Loy, with a twinkle in her still-youthful voice. The beauty is still there, and she is perfectly coiffed, every inch a star, even at her most casual (she resides in New York). "I enjoyed working with him, and seeing Pat again. Unfortunately, the role was short. . . ." Most of it was, alas, left on the cutting-room floor, to keep from "hampering" the film's action.

"I find it vital to keep up with the world today," she says. "It's not always pleasant, but it's important. I also see today's movies, not all the time, but fairly often. I don't much care for it when an actor looks like he's about to throw up, but as I said, they are still making good things, now and then. Certainly for women, things have opened up.

"In the 40s and thereabouts, there were so-called larger-than-life roles for women, but those weren't truly reflective of women of the time. Now, women in real life are generally more advanced than in some of the movies I see, where they still are mostly girlfriends and wives and dependent on the men."

Asked if she thinks men have adjusted to the changes in women over the last several decades (she is a "cautious" feminist), she laughs gently, "Not really. Men still like to be in control and on top. Most people would. I think most of women's progress has been achieved *despite* men, but the men are having to get used to it. The newer generation is being educated much more strongly about equality."

As to how this will affect motion pictures, she opines, "There is less glamour, and it's probably due in part to more realism, but that's healthy, too. Remember, there were a lot of things—very innocent, important things—that we couldn't say, discuss or portray.

"I'm for a middle-of-the-road stance where movies are responsible and true to life and our concerns, but also good fun, entertaining and special. After all, you don't go to movies to see what you can see on TV or in your daily life. Movies are special, out of the ordinary." As is Myrna Loy. ☆

LEE GRAHAM ... MAN ABOUT TOWN

Jose Ferrer, Kristine DeBell and Asia's superstar, **Jackie Chan,** on San Antonio location for "Battlecreek Brawl."

Canadian songstress **Anne Murray** is surprised and delighted at great reception she received when she made her Riviera Hotel debut in Vegas.

San Antonio was the picturesque location site for **"Battlecreek Brawl,"** the first martial arts film made in the U.S. This picture reunites three key elements that led to the success of "Enter the Dragon": producer Fred Weintraub, director-writer Robert Clouse and distributor Raymond Chow, head of Golden Harvest.

"Dragon" introduced **Bruce Lee.** "Brawl" introduces Asia's superstar, **Jackie Chan,** in his American film debut.

At a luncheon interview Chan was described by producer Weintraub as "an Oriental Burt Reynolds." Although he understands English, Chan is reluctant to speak it at interviews, so we spoke through an interpretor.

Raymond Chow and Weintraub remembered that in the beginning Bruce Lee was "a pussycat," but as he became more successful he ended up difficult and demanding. That doesn't look possible for unassuming Jackie. But you never know. At any rate, he will probably be America's first Oriental heartthrob.

* * *

That classic actor, **Jose Ferrer,** in "Battlecreek Brawl?" That seems as likely as Wilt Chamberlain wearing elevator shoes. Nevertheless, Ferrer was deep in the heart of Texas playing a gang boss. The gifted gamut runner (Iago to Toulouse-Lautrec to Cyrano to Charley's Aunt) has never been typed. His frenzied versatility gained him a reputation he feels he didn't deserve. He confided to me over Texas barbecue, "I was never the bundle of energy I appeared to be." At 68 Ferrer shows no signs of slowing down and says that making an "action" picture like "Brawl" is a welcome change.

My seat mate on the plane to Texas was Raymond Chow, an industry dynamo. He founded Golden Harvest Group in 1971 to produce Chinese language films in Hong Kong-beginning on a modest budget with 12 a year. When Chow put Bruce Lee under contract, and their first two pictures broke box office records, Raymond was established internationally.

Today the Golden Harvest Group encompasses 24 companies, owns a studio complex in Kowloon and employs 160 people with offices in Europe and Latin America.

* * *

Anne Murray, last year's Grammy Award winner as "Best Female Singer," made her Riviera night club debut in Vegas proving she's just as good in person as on records.

Anne sang most of the songs she made popular (and vice-versa) going back 10 years ago to "Snowbird" which thrust her into fame. Most pop singers embrace their new fame. A decade ago Anne ran away from it. "I was plucked out of Springhills, Nova Scotia and dropped on a Hollywood sound stage," she recalls. "I felt like Dorothy in Oz. All I wanted to do was go home."

After the opening show at the Riviera, Anne, with that ruddy complexion, wearing a blue sequined sheath outfit, greeted us in her dressing room. Although gracious, she seemed almost shy, surprising in view of her great success. Anne admits, "Everyone thinks I'm hotter'n a two-bit-pistol-which I am. But I'm relaxed, y'know and mellow about the whole thing."

* * *

You wouldn't think it's possible for the fabulously successful **Neil Simon** to write a poor play. It is and he did. I'm referring to his newest one, "I Ought To Be In Pictures" which premiered at the Mark Taper Forum. Actually, it wasn't that bad, but coming from Simon, who set his own high standards, it was a major disappointment despite the usual Simonized zingers.

When the show opens on Broadway in April, **Tony Curtis** will have been replaced by Ron Liebman and the play rewritten. I liked Curtis in this stage venture. His last stage engagement was a disaster. Seven years ago when he was starring in "The One Night Stand," audiences walked out in droves.

When he was starting in films over 30 years ago, Tony saw himself ideally as "the young duke of a Hungarian castle. When the evil king tries to take my land away, I rally up the peasants and fight. They all love and admire me." That's just about the way it was in his early films as "a male Yvonne De Carlo." Finally the curly-haired castle dweller broke out

Julie Harris and **Charles Durning** in the West Coast Premiere of "On Golden Pond" at the Ahmanson Theatre.

Ed Asner, Julie Andrews and **Robert Goulet** at "Because We Care" benefit for the starving people of Cambodia.
(Photo by Yani Begakis)

of his prince-with-a-problem mold and played everything from "The Boston Strangler" to wild farce like "Some Like It Hot."

Leading the applause opening night was Tony's daughter, Jamie Lee Curtis (by the first of his three wives, Janet Leigh). The other two members of the cast were also represented by family in the audience. Joyce Van Patten's daughter, Talia Balsam (by actor Martin Balsam) was with her stepfather, Dennis Dugan, and Joyce's famous brother, Dick Van Patten was also there. Lee Grant was beaming over the fine performance of her daughter, Dinah Manoff.

* * *

"On Golden Pond" is flowing beautifully at the Ahmanson. **Julie Harris,** as always, is sensitive and believable. But it is her co-star, **Charles Durning** (in a stronger part, admittedly) who gives the memorable performance in this tender play about an elderly couple.

"Pond," which author Ernest Thompson refers to as "a sad comedy," may not be everyone's entertainment, but it is worthwhile theatre.

* * *

In a town where benefits are as common as homemade sin, "Because We Care" was a standout. Since it was for such a worthy cause — to aid the starving people of Cambodia — the biggest names gladly gave of their talents. You may have seen the star studded show on TV.

It seemed fitting that **Danny Kaye** opened the program. In the Fifties Danny allied himself with UNICEF, making trips around the world in behalf of the UN's children's organization.

Lee Grant and daughter **Dinah Manoff** arriving at party following the Mark Taper Forum opening of "I Ought To Be In Pictures." Dinah is following in her mother's acting footsteps.

Julie Andrews was not only the star of the show, but she was also the star of the mammoth party following in the Pavilion's Grand Hall. Julie moved about posing for photogs, signing autographs and encouraging contributions to help the starving children. Julie plans to visit the Thai border this April.

* * *

Twice recently (once at the market, once at the post office) I bumped into **Vera-Ellen** who I hadn't seen for years. At one time we were very good friends, playing tennis, riding horseback, and seeing each other daily. At that time Vera had achieved some success after Samuel Goldwyn brought her here from Broadway musicals and later Gene Kelly used her as his partner in the sensational "Slaughter On Tenth Avenue" number in "Words and Music." But Vera's greatest success came in the mid fifties.

After Vera married wealthy socially inclined Victor Rothschild in 1955, she became a familiar face on the party circuit and her career took

Vera-Ellen and **Boy About Town Graham** thirty years ago.

second place to her husband.

Today, divorced, and not in the best of health, she leads a very quiet life living alone at her home in Hollywood's Outpost. She visits her 87-year-old mother, Alma Rohe (did you know that's Vera's last name?) in a nursing home and avoids the Tinseltown of which she was once so much a part. Although suffering from painful arthritis, she still attends dancing classes. Not that Vera-Ellen expects to dance again, but the exercises help.

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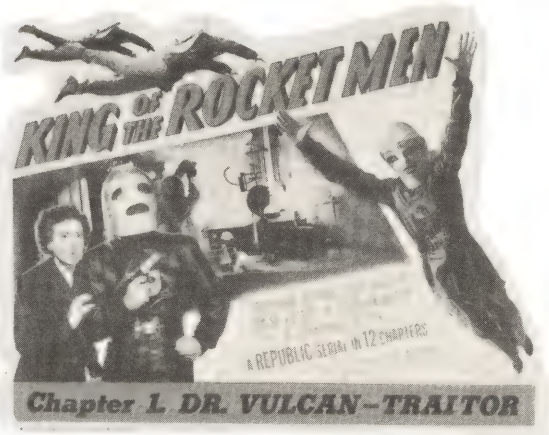

Collecting Books & Magazines . . . their value

By Robert Kendall

Certain rare or very popular movie books, magazines or movie press books have great value. No complete guide to price these items has ever been published. And the reason might well be because the individual value for the various items can vary greatly.

Scarcity and demand are two guiding principles operating in this area of buying and selling as in any other area. The most money is probably paid for the original "Oz" books by Frank Baum. At the recent International Booksellers Convention held at the Ambassador Hotel in Los Angeles, a tremendous collection of original "Oz" books were being sold for $50,000 as a unit.

At the same convention there were film star autographs. A John Wayne autograph, with a photo framed about it was going for $250. Jean Harlow autographed pictures were going for $75, although the man who was selling them claimed some experts feel Jean's mother actually signed her photos, and this is one reason they have difficulty in establishing authenticity, and thus the value is somewhat diminished.

Books on Marilyn Monroe can command a very high price. For example, Robert Slatzer's book on Marilyn Monroe commands $50 in a Hollywood book shop. Books on James Dean are *very* valuable, and the rare book shops know this, as they can't supply the Dean fans with enough of them. Also, books on Judy Garland are in *great* demand. The faithful fan following of the late-great singer keeps every book on Garland on the hard-to-find list. Frank Moshier's special printing book on Alice Faye, where the star's name is autographed in gold on the blue cover is also a rare book now, and can command a high re-sale price.

Press Books give the collector a view of all the movie publicity, and represent the original film studio selling campaign for the picture. Also, they contain a large volume of information about the film — movie synopsis, background of the stars, complete cast, and pages of ad tie-ins to sell the film.

1933 King Kong Pressbook-$2500.

Lobby cards are very valuable if they are the "originals" from a popular motion picture. Also original stills from the great movie hits that are in great demand command high prices.

Press books were originally called "Campaign Papers" and then "Exhibitors Guide." Before 1935 they were known as "Bally Books" (name derived from Ballyhoo). Earlier they were 16 pages printed on heavy stock newspaper size, then reduced to 12 x 18, with format of 16 to 24 pages. Considered rarest is the 1933 "King Kong", 12 x 32 size and six of its 20 pages are in full color. Reproduced are all the posters, stills and lobby cards. Last asking price: $2,500.

Just who is a book collector? Anyone who places a book on a shelf and keeps it there could be considered a collector. And the question is asked how one can determine the value of a book? There are official Collectors' Guide Books published yearly which reveal that the books are selling for in that given year. The paramount principle behind book collecting is *demand* versus *scarcity*. And then comes the *original first edition printing*. This could be followed by *author's autograph* in importance. And the third thing to remember is *preservation* of books. The condition of the book makes all the difference in the world when it comes to its value. Under wrong conditions books will deteriorate even if never handled. Ideal temperature is sixty to sixty eight degrees F., and humidity ideally at 50-60% for an area in which books are to be stored. A good rule of thumb is to store them in a place not too damp, not too dry or overheated.

Most books can be stored upright on sturdy shelves. It is important that the shelves be strong enough not to sag under the weight of the books. If a shelf sags it could cause the binding to take on an odd shape. And then it is virtually impossible to restore books to original shape.

Comics are very valuable. Original "Superman" comic books, for example fall under the category of "rare", and can bring a good price.

Old movie magazines, depending on scarcity and demand command anywhere from $10 to $50, and some even higher prices. Generally speaking the older the magazines, the more valuable. Again, the condition of the magazine determines to some extent the price that will be paid. Also, if the magazine is Vol. 1, No. 1, of Photoplay or Modern Screen, for example, it will command a higher amount of re-sale value.

Delicate and deteriorating items such as comic books and magazines must be stored carefully. They would be better off stored flat and possibly in an envelope. Valuable and rare books should be kept in custom-sized slip covers, and all books, and magazines should be kept out of direct sunlight.

Old and rare books, which have become battered can be rebound by a professional to good advantage, thus increasing their value. There are those who consider themselves the "purists" of book collecting who will only purchase a rare, valuable book with the original, well-preserved cover. But, there are exceptions to this rule who will gladly buy the rare book that is rebound.

Bookplates and names of previous owners should not be removed, some say. Certain serious collectors advise that one should not place one's own name in the book. Others however say, it could only add interest to add present owner's name, giving the book its individual historical sense.

In a random survey at Eddie Brandt's "Saturday's Matinee" the following movie books were checked out for price and some of them are exceptionally well-priced, and can prove good investments for book collectors. For example:

"FILMS OF JIMMY STEWART" — June McClure

Collectors' Guide

Ed. Note: Signed autographs on the 8 x 10 photos of the Oscar Award-winning stars are valued from $15 to $50. (Hakes Americana).

Twomey, at $8.50.

"FILMS OF GRETA GARBO" — Conway, McGregor, Ricci at $7.95.

"GREAT MOVIE STARS GOLDEN YEAR" — Shipman at $10.00.

"ECSTASY AND ME" — Hedy Lamarr at $10.00.

"VALENTINO" — Shulman at $6.95.

"TULLULAH" — Bankhead at $6.95.

"ZSA ZSA GABOR" — Gerold Frank at $3.50.

"RISE AND FALL OF THE MATINEE IDOL" — by Anthony Curtis $5.00.

"IMMORTALS OF THE SCREEN" by Ray Stuart $5.00.

"FILMS OF MARLENE DIETRICH" — Cadillac Pub. at $5.00.

For more information regarding rare film books, one could write to Eddie Brandt's "Saturday Matinee" in North Hollywood, (LA), Calif.

Clifton Webb's leather hat box

At last we have a collectors corner where we can see what other collectors want to sell. I look forward to reading this section of *Hollywood Studio Magazine* more than any other as collecting movie memorabalia is my hobby. I have for sale some unique collector items.

Clifton Webb's leather hat box with black initials. $50.

"Diamond Lil" Theater Program for Mae West stage show, late 40's, for sale at $10.00.

Also, I have two books for sale; the novel, "The Constant Sinner" with dust jacket, 1949, written by Mae West, and the price on this is $12.00. Also, the book, "Diamond Lil" (1949) by Mae West, for $12.00. If you would include my address so collectors can contact me, I'd appreciate it. Keep up the good work! Collectors appreciate this great addition to your magazine. Sincerely, Tim Malachosky, P.O. Box #614, Santa Monica, California, 90406.

Subscriber has valuable signed photos

Just finished reading my latest Hollywood Studio Magazine. Enjoyed the Iona Patterson collection, the photo of Theda Bara caught my eye, I have this same photo, mine is signed in ink Cordially Wallace Reid. I bought them some years ago in San Francisco for 25¢. I became a movie fan the day Carole Lombard died. I was 12 years old, I have a collection on Carole Lombard, Jean Harlow, Russ Columbo and photos of stars of the 30s & 40s. I have some photos of Valentino in fact a couple of years ago I was in Hollywood on the anniversary of Valentinos death and attended the services and talked to Ditra Flame. Valentino and Barbara La Marr share the same mausoleum. Have also visited Forest Lawn and have visited Harlow's crypt and many other film greats. I live in a small Valley town about a 100 miles from San Francisco nothing doing here but I do get into S.F. every weekend and see all the old movies.

Cordially — Dan Rennert
7706 Coral Lane #5
Stockton, CA 95207

Hollywood Studio Magazine readers are invited to participate in this interesting **Collectors'** section. You may send us stories and photos of your collections and how you acquired them, or a question which we'll gladly answer if possible or a short feature similiar to the ones appearing in this issue. Send all communications to P.O. Box 1566, Apple Valley, CA 90237 c/o Collecting editor.

Ladies of the Silent Screen

These old stills from the Richard Hudson collection sell for $3 to $5 each.- Collection editor

Pola Negri.

Vilma Banky.

Gloria Swanson as "Sadie Thompson" (1927).

Clara Bow holding a Clara Bow scarf.

Barbara Lamarr in "Trifling Women" (1922).

Mary Pickford with Douglas Fairbanks.

Marion Davies.

Louise Fazenda.

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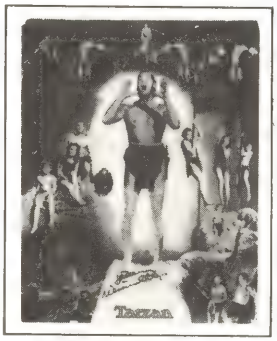

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2. **JANUARY 1972—Vol. 6, No. 9** ***Katharine Hepburn***—cover & story. Jayne Mansfield—Last of the Sex Symbols. Judy Canova—Will She Yodel in *No, No, Nanette*?

3. **MAY 1972—Vol. 7, No. 1** ***Liza Minnelli & Desi Arnaz, Jr.***—44th Anniversary Oscar Awards—cover & story. Gary Cooper—The Eternal Man. Zorro and Co./Serial. "Carmen Miranda Night."

4. **JUNE 1972—Vol. 7, No. 2** ***Ruby Keeler***—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces. Inside Track Covers Movie & TV Studios.

5. **JULY 1972—Vol. 7, No. 3** ***Ilona Massey***—cover & story. Fabulous "Duncan Sisters". She Was an Earl Carroll Beauty—photos.

6. **AUGUST 1972—Vol. 7, No. 4** ***Phyllis Diller*** and Her "Pretty New Face". Flicker Milestones—The Good 'Ol Days. Cinema Magic on a $100 Budget. Jeanne Eagels—One of the Greatest by One Who Knew Her.

7. **NOVEMBER 1972—Vol. 7, No. 7** Scenes from ***Pride and Prejudice.*** MGM's Fabulous Lot 2—cover/story. Ethel Waters Celebrates 60-Year Career. Betty Grable and Her Gorgeous Gams.

8. **DECEMBER 1972—Vol. 7, No. 8** ***Efrem Zimbalist, Jr.***—A Man of Many Talents—cover & story. Veronica Lake—The Girl With the Peek-a-Boo Bangs. Esther Ralston—What Price Remembering. The Singing Andrews Sisters.

9. **JUNE 1973—Vol. 8, No. 2** ***Mae West***—cover & story—"Hollywood's Hall of Fame". Remembering Bogey and His Costars. Marx Brothers—From Gags to Riches. Industry Honors John Ford.

10. **JULY 1973—Vol. 8, No. 3** ***Jack Oakie with Betty Grable and Alice Faye***—cover. The Unpredictable "Dahling"—Talullah Bankhead. Jane Russell—The Girl Howard Hughes Made Famous. "Hollywood's Hall of Fame"—All Time Favorite Alice Faye.

11. **AUGUST 1973—Vol. 8, No. 4** ***Marilyn Monroe***—The Allure of a Tragic Star—cover & story. Rare Collector Photos of Errol Flynn. Nostalgic Memories From Turn of the Century to the '40s. Joan Caulfield Returns to Screen.

12. **SEPTEMBER 1973—Vol. 8, No. 4** ***A Final Tribute to Betty Grable***—cover & story. Thelma Todd's Mysterious Death/30s. Goodbye Harry—Desert's Version of Will Rogers. Hanna Barbera—The Buzz of Creativity.

13. **OCTOBER 1973—Vol. 8, No. 5** ***Horror & Macabre Films***—Supernatural Classics. Lon Chaney—*Man of a 1000 Faces, The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein,* etc. Masters of the Thrillers, Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price, Christopher Lee. Men Who Create Monsters & More.

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15. **DECEMBER 1973—Vol. 8, No. 8** ***Claudette Colbert***—"Lady of Perfection"—cover & story. Carol Channing—"Queen of Nostalgia. Peggy Castle Almost Made It. Michael Caine's New Image.

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Moviereel

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recognize short and feature independent filmmakers. In previous locations in Atlanta, the Virgin Islands and Miami, the festival has recognized many of today's young giants in film with their first major awards, including Steven Spielberg, Randal Kleiser, Michael Cimino, Paul Mazursky, Brian De Palma, and James Bridges.

Closing date for entries in the 1980 Houston International Film Festival is Sept. 15, 1980. To receive a free Festival of the Americas poster, entry and information kit, send name and address to: J. Hunter Todd, President & Founder, The Houston International Film Festival, P.O. Box 27574, Houston, Texas 77027.

PASSING PARADE

David Janssen, who for four years as "The Fugitive" was followed both by his nemesis and millions of viewers, died of an apparent heart attack at his home in Malibu. He was 48.

Photographer, designer, *Sir Cecil Beaton,* age 76 in London. He was also noted for his stage designs in "My Fair Lady" & "Gigi."

Jimmy Durante, comedian, age 86 in Los Angeles, Jan. 27, 1980. The one and only "Schnozz".

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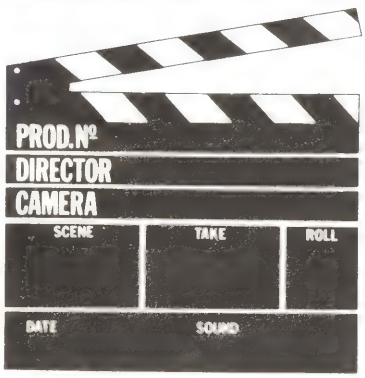

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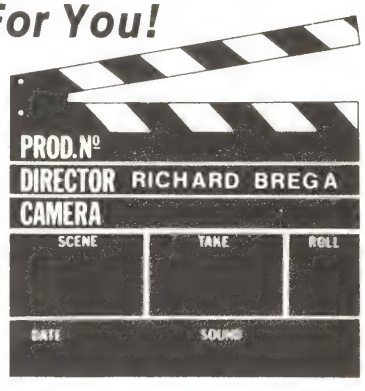

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Chic Frites
at the Cannes Film Festival

By Gary Crandall

Having survived a flight from L.A. to London on a DC-10 I felt the gods of filmdom were somehow with me.

A quick hop across the channel put me in that most charming of cities — Paris. I savored the Seine, and drew a quick breath when I surveyed this metropolis from the Eiffel Tower — but my main objective was Cannes and Le Film Festival.

Cannes has a touch of Hollywood, a touch of Santa Barbara, and a touch of craziness — especially during the week of festivities. Roll's and Mercede's cruise the main street with Fiats and Citroens. People in tuxedos and evening gowns stroll the boulevards mid-day alongside those in sandals and bikinis. Graphic (as only the French can be) signs warn dog owners not to let their little FooFoo's and FiFi's foul the footways. (What was it Rex Reed once said: "The French love vulgarity mixed with zoom lens").

Every sort of advertising gimmick within or without the boundaries of taste is used to promote the contending films. And on the beaches — oo la la! — the notorious topless damsels of the Riviera lie — brown, chic, and alluring.

You can always tell a French woman — she wears her high heels *everywhere* — including the sand or pebbles at the beach. I once saw a couple camping in the Bois de Boulogne (outside Paris) with the woman pitching the tent — you guessed it — in her high heels. (At least I *think* they were camping!).

As the splendidly attired *gendarmes* stood at attention before Festival Hall, the lights flashed and the stars glittered. It *is*, after all, the granddaddy of film festivals — *the* place to be seen — and a rather charming place to redefine one's tan lines and sip a Dom Perignon at the sidewalk cafes. Lauren Bacall and Yves Montand were there. Milos Forman brought the cast of "Hair" — which loses some of its verbal punch in translation. Stuart Whitman, Karen Black, Claudine Auger, and Muriel Hemingway made their bows. And Francoise Sagan, of course, who headed the festival jury, drew her share of applause.

Personally, I think I ran into more celebrities in 2 weeks on the Riviera than I ever see around Hollywood.

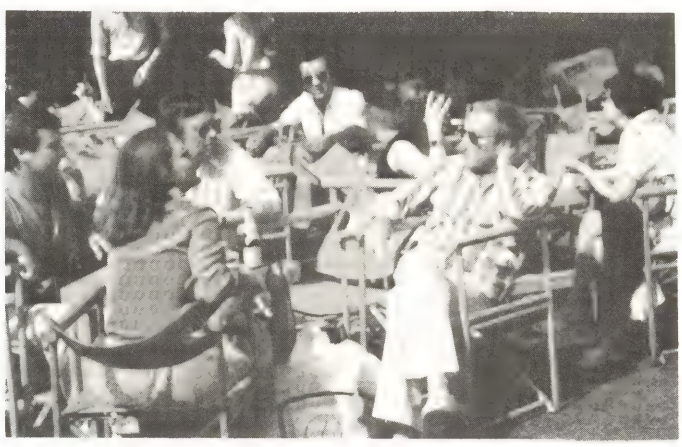
On a brief excursion to St. Tropez I met Peter Sellers at one of the cafes ringing the harbor. He proved to be very charming and cordial. At a Grand Prix soiree in Monte Carlo hosted by Regine I was a martini olive away from Andy Warhol — looking pale and uncomfortable amid the jet-set. And getting on the plane in Nice for the trip back to Paris, who should saunter aboard but George Hamilton. As a dutiful fan I extended my greetings and asked for an autograph. He received no star treatment at DeGaulle airport, however. He had to wrestle with his own luggage like the other peasants.

France does have two outstanding things to recommend it. One is the food. Superb! Without half trying they turn out masterful cuisine. The other thing is Perrier. I'm an absolute freak for the stuff. And, well . . . maybe one more. Catherine Deneuve isn't bad either.

But after the glitter of the festival had passed, the Mercedes and Jaguars had left, the streets had cleared of stars and harlots — I'm sure Cannes returned to its little bourgeois self — content to lie in the sun, just another quiet provincial hamlet in Southern France. Someplace where you could sit beneath the palms and stuff yourself full of *pomme frites.* ★

Gary Crandall — contributor to Hollywood Studio Magazine — displays a copy of the magazine while attending the film festival in Cannes. The gala event attracts fans and celebrities from all over the world.

Chatting with our wandering reporter in St. Tropez is **Peter Sellers.** Mr. Sellers was attending the Cannes Film Festival and staying with friends on a yacht in the harbor.



Peter Sellers hob-nobs with friends at a cafe in **St. Tropez.** A tiara of outdoor cafes ring the harbor in this charming Riviera village.

The Curious and the Curiouser

by Teet Carle

Publicists are really sensitive people—not the brash, arrogant creatures who write reams of star copy. Publicists love movies requiring the services of a technicolor advisor or a researcher who is an authority on a SUBJECT—then a publicist with a fascinating subject can create a vast audience with a great desire to see the movie.

George Bancroft was one of Paramount's biggest box-office stars in the early thirties. He starred in *The Wolf of Wall Street* . . . a film that started out as a silent and ended up as 'partial sound'. It was made as sound was just coming in.

Those who work on the other side of the looking glass in this worldly conflict of fantasy and reality find that the things curious are sure to get curiouser.

Like perhaps a studio publicist is not always caught up with the written word and the images of photography. He just might have an involvement in intrigue.

My own most memorable participation in connivance came about when I helped Paramount win a stand-off battle between the biggies of the studios and George Bancroft over the making of *The Wolf of Wall Street.*

Because of effective he-man roles in *Old Ironsides* and *Underworld,* Bancroft was almost undisputedly the studio's biggest box-office star, if not its greatest actor; after all, Emil Jannings was on the lot in those last-of-the-silent-screen years.

Bancroft was certainly much handsomer than Wallace Beery, a top character actor as well as a comedy star. But that copper-haired, square-jawed mature actor was no match in an Adonis-competition with Richard Dix, Clive Brooks or William Powell, other Paramount stars of maturity. And far, far behind such young favorites as Charles "Buddy" Rogers, Richard Arlen and Gary Cooper.

Most folks on the lot felt that Bancroft should thank Fate for making him a major star. It was felt that opportune casting, rather than talent or looks, had carried him to fame. Roles and not charisma, it was believed, had made him a star.

But Bancroft had another version. He was riding the Ego Trail. He considered himself big and he wanted to be paid for that greatness. He said he would not make the movie until his salary was hoisted considerably. If he made millions for Paramount, he wanted Paramount to reward him with a few more thousand.

The Wolf of Wall Street was to be a silent movie. When it did get rolling and neared the end of production, sound was making talkies the only game in town and many of its scenes were re-filmed with dialogue to make it an all-talking movie; some few films were getting by as part-talkies, presenting only a few scenes in dialogue.

I had always known that few actors ever make it without a wealth of selfishness and none without all-out conceit. Bancroft's self-appraisal of himself as a heroic figure and a matinee idol godliness had rubbed off on his nice wife. I sat in one day when one of the "ga-ga" fan magazine writers interviewed Mrs. Bancroft about her life with a he-man. I was a little appalled when she told the scribe that her greatest challenge as a wife and mother was in keeping from their teenage daughter the fact that her father was a great man.

I also still recall shuddering when Mrs. Bancroft described her method for waking up her famous husband. So emotional was George, she said, that her own morning duty was bringing him out of dreamland into a joyous world as pleasantly as possible. She said that she did this by slowly moving a half of a freshly cut orange back and forth in front of his nose, bringing the lovely odor closer and closer to quivering nostrils. Gradually came the awakening and the opening eyes to view a bit of his favorite fruit while his spouse whispered, "Good morning, darling."

I never worked in those days with Bancroft. Later, at MGM, in 1938, I enjoyed being on *Young Tom Edison* when Bancroft was coming back to a slight bit of acting activity to play Mickey Rooney's father.

Big ego or not, Bancroft undoubtedly merited more money and we employees, working in non-union times when management took such astounding advantage of most wage earners in any bracket, must have sympathized. But I was forced to be on the other side in a slight connivance that was intended to scare him back to work.

The studio decided to make it look like Bancroft's talents were not needed, that the world was full of substitutes for him. The big boys chose to pretend that Wallace Beery was replacing him in the role. To alert Bancroft to the supposed determination of MGM to do without him, it was necessary for him to see the news

of his outcasting and Beery's incasting.

Those who knew Bancroft best revealed the surprising fact that the star never read any of the Los Angeles papers or listened to the flock of radio chatter broadcasters. A resident of Santa Monica, he patronized local products. He subscribed to and thoroughly read only the *Santa Monica Outlook.*

When the vogue started of calling epic films by their initials...GWTW, FWBT & NWMP.

So it was that early one morning I drove all the way to Santa Monica with a copy of the story of Beery in, Bancroft out, and a one-column cut of Beery. My job was to talk the city editor into running this illustrated item prominently on news pages. My boss said, "Don't tell him why; just get it printed."

But you just can't do that. So I leveled with the man who asked what reason on earth was there for Santa Monica to think a story about Beery of interest when he did not live anywhere near the beach city.

I said I was a newcomer to Hollywood knife fighting but had this job because the studio needed to stir up Bancroft. I told him why. He shook his head and said, "I'll be damned," and ran the story. Bancroft stopped his holdout and reported for work. Later, he got a raise.

Curious, too, is the way publicists can have a colorful result from a mundane detail fall unexpectedly into his lap. In the mid-thirties when press departments still were concerned with building younger players into public attention and possible future stardom, I went onto the set at MGM of a small-budget picture I was handling. I needed some news pictures of the leading lady, Florence Rice, daughter of the then top sports writer in America, Grantland Rice.

I found Miss Rice in a heavy discussion with director Richard Thorpe and the cinematographer. She had come to work with a suddenly developed cold sore on her upper lip. The single, silly, commonplace, irritating and painful swelling was counting her out of being photographed that day and the next. The day's scenes required close-ups and there could be none of those angles possible until the small but glaring little mound was gone.

The schedule was being changed and Miss Rice sent home with advice about medicating her "beauty-spoiler." Director Thorpe was frustrated. On "B" pictures, speed shooting is the important thing. This cold sore was losing him time. He wondered why someone had not conceived of a medical way to effectively reduce the size of cold sores.

I posed Miss Rice for my pictures. After all, retouchers could erase signs of her cold sore where a cinema camera could not.

All the way back to the office, I mulled over the plight of a lovely girl suffering from a cold sore. Imagine all the dates to proms ruined for tearful young beauties by so minor a disaster as a cold sore on a lip. For a movie troupe it was costly. Why had not science researched for sure cures for such things?

Miss Rice had not even been able to smile for the pictures we had made. A smile might crack open the whole thing and delay recovery.

I remembered a limerick I had spoken in an act for our high school's version of a vaudeville show:

It's easy enough to be pleasant,
When you're feeling so gay and flip.
But the girl worth while
Is the girl who can smile
When she has a cold sore on her lip.

So I sat at my typewriter and began an amusing story about Miss Rices's predicament with that jingle. The words revealed how pipsqueak things could often drive a director crazy. Director Thorpe was quoted as bedamning silly cold sores and saying that a sure and quick relief cure for cold sores could be worth fifty thousand dollars to Hollywood. I sent my paragraph to Harold Heffernan, who did a daily column for North American Newspaper Alliance. It appealed to him. He made the cold sore blurb his lead.

And newspapers all over the country ran it. The engulfing inflow of letters from readers to Thorpe's office was astounding. Hundreds had amazing and curious ways to cure cold sores. So Heffernan did a Sunday feature on those letters quoting from them. It was a popular column. Never before had Miss Rice and Thorpe hit so solidly in print. Surely, it was Mr. Cold Sore's greatest moment in the limelight.

It never seemed curious to me that self-opinion of one's high self-worth was important and valuable. A show business figure has got to believe he merits popularity and kudos. When we at MGM were revving up the prerelease campaign for *Gone With the Wind,* the studio having gained distribution rights from David O. Selznick for loaning him Clark Gable to play Rhett Butler, we got a request that bordered on command from Selznick to promote an honorary degree for the producer from a major university.

I seemed always to get assignments that involved things academic. This chore came to me. I got help from New York and some of us started searching. None of the Harvards, Dartmouths or state universities could be swayed. Too much time went by.

Finally, I had to call Selznick and report that no major university was interested. I said, "Not at this time; I guess we started too late."

Selznick understood. But he was undaunted.

He suggested, "Okay! I'll be satisfied with one degree each from two smaller colleges."

Good publicists seldom miss a trick.

And speaking of titles, there was an opportunist at RKO named Lynn Unkefer who was publicist on a Grade A western, *Tall in the Saddle.* There was a vogue in Hollywood to refer to epic movies by initials. It had been started by Russell Birdwell on *Gone With the Wind* and followed by John Wolfenden at Paramount for *For Whom the Bell Tolls* and Ted Bonnet on *Northwest Mounted Police.* These became in print *GWTW, FWBT,* and *NWMP.*

Unkefer announced that *Tall in the Saddle* would never be known merely by its initials lest patrons might suppose that it starred Jane Russell. ☆

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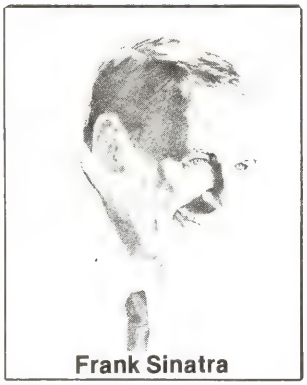
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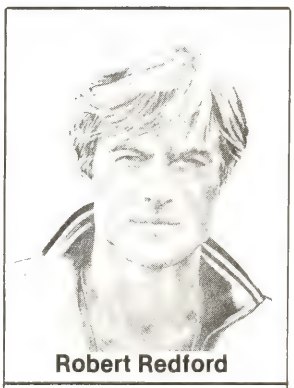
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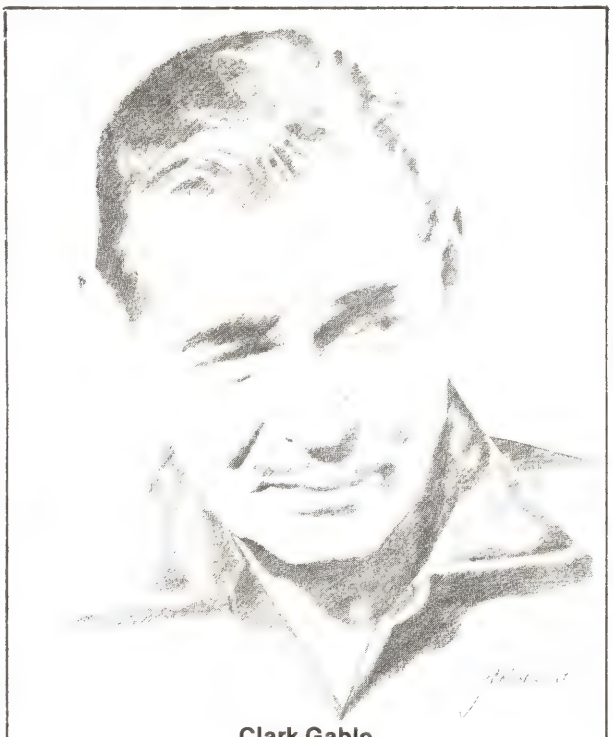
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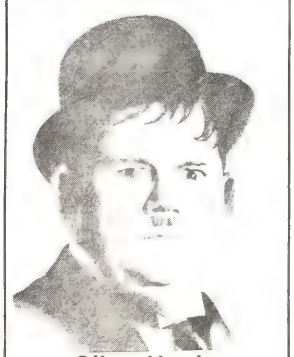
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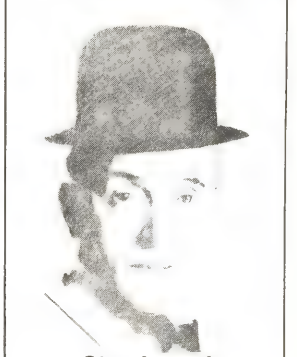
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Lillian Gish urges preservation of valuable historic newsreels

Lillian Gish, whose film career began back in the early days of the silents, has urged Congress to preserve historic newsreels now deteriorating in storage vaults.

The threat to old newsreel footage was demonstrated late last year when a fire in the National Archives facility in Suitland, Md., destroyed 12.6 million of the 28 million feet of newsreel film that had been donated by Universal Studios.

Miss Gish told a House government operations subcommittee the newsreel film is a unique historical record. "Our great historians have tried to make history visual with words, then we come along in the twentieth century and we have a visual record," she said. "Everything that happened in the last 100 years is on film."

Much of the footage in government vaults dating from 1930 to 1951 was processed on nitrate film, which becomes highly inflammable as it ages.

George Stevens, director of the American Film Institute, estimated it would cost between $15 million and $30 million to recopy surviving newsreel footage on modern film that will not deteriorate.

The recent, rare discovery in the Yukon of early nitrate films fortunately preserved in the 'deep freeze' of the cold north, and the furore it caused among film lovers, further illustrate the necessity of a plan of action for the care and preservation of old films here in the U.S. ☆

MOVIE QUIZ

Do you know the *real names* of the following *stars*. Answers are at end of column: 1. Don Alvarado, 2. Binnie Barnes, 3. Fanny Brice, 4. Bruce Cabot, 5. Neil Hamilton, 6. Elsie Janice, 7. Tom Keene, 8. Gertrude Lawrence, 9. Duncan Renaldo, 10. Tony Curtis.

ANSWERS TO CORRECT NAMES OF STARS:

1. Jose Paige, 2. Gertrude Maude Barnes, 3. Fanny Boarch, 4. Jacques de Bujac. 5. James Neil Hamilton, 6. Elsie Bierbauer, 7. George Duryea, 8. Gertrude Klasen, 9. Basil Vasileconyanos, 10. Bernard Schwartz.

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Lauren Bacall's *"By Myself"* now a Ballantine paperback

"By Myself" tells all about the **Frank Sinatra** and **Lauren Bacall** interlude.

The number one book on every bestseller list across the country, "By Myself" from Knopf Inc. Publishers promises to be a repeat bestseller in Ballantine's new paperback edition.

Following a whirl-wind nation-wide tour, appearing on TV and radio and at autograph parties, Lauren Bacall proved what a tireless trouper she is. Crowds turned out at the bookstores to meet and greet the dynamic film and stage personality, and Lauren loved every moment of it. For it is her dynamic, effervescent personality that has always drawn people to her like a magnet.

"No one has ever written a romance better than we lived it," says Bacall, and her bittersweet reminiscences recounted in her book prove it. Bacall takes us back to the years when she and Humphrey Bogart were Hollywood's hottest duo in a series of sizzling films that brought the movie fans to the theaters in droves.

"She's a real Joe. You'll fall in love with her like everyone else," Humphrey Bogart said of Bacall. Wit, guts, humor and brains have helped see Lauren through the dazzling days of Hollywood glory, as well as the sad days when the sun didn't shine. Her triumphant stage hits have challenged her, and kept her busy, while she entertained audiences. And her book represents another facet of a complex person, for Bacall has proven she is not only a first-rate actress, but a best-selling author as well.

Recently Bacall appeared on TV with James Garner in "Rockford Files." And then there is the motion picture "Health" for Robert Altman. And across the country "By Myself" remains a bestseller in Ballantine's paperback edition.

—Robert Kendall

On the set with **Humphrey Bogart, Lauren Bacall** shares a humorous moment.

New Video Releases From The Nostalgia Merchant

The **Nostalgia Merchant,** the leading independent manufacturer and distributor of pre-recorded video cassettes in the U.S., has announced the release of fifteen additional titles to the home video market.

Heading the list are three all-time classics: Frank Capra's *It's A Wonderful Life* with James Stewart and Lionel Barrymore, *Topper* with Cary Grant, and the original 1940 version of the legendary special effects classic, *One Million, B.C.* starring Victor Mature and Carole Landis.

The overwhelming demand for the Merchant's Laurel and Hardy cassettes has prompted the release of four more titles: Two features, *Blockheads* and *Swiss Miss,* plus two additional *Comedy Classics* compilations, each of which features four Laurel and Hardy short subjects on one cassette, are in the new offering.

John Wayne still remains a great seller in the home video market, and Nostalgia, which has more John Wayne films in release than any other video company, has added another Great Wayne action western, *In Old California,* to its list.

Three new titles have been added under the Merchant's "Favorites" section: *It's In The Bag* with Fred Allen and Jack Benny, *The Ex-Mrs. Bradford* with William Powell and Jean Arthur, and a *Break of Hearts* starring Katharine Hepburn and Charles Boyer.

Nostalgia will also initiate a new line called *Matinee Double Features,* which will pair two classic "B" films on one cassette. Included in this innovative series are great detective films (Sherlock Holmes, the Falcon and the Saint), "camp" horror films like *Return of The Ape Man* and *Fog Island,* a double feature starring great radio comedians like Edgar Bergen and Charlie McCarthy, Fibber McGee and Molly and Harold "The Great Gildersleeve" Peary, and even a country music cassette with *The Grand Ol' Opry* and *Night Train to Memphis,* both starring Roy Acuff.

Rounding out the new releases are two additional color cartoon parades, plus the full-length animated feature, *Gulliver's Travels.* Nostalgia Merchant President Nick Draklich was quick to point out that "even though many distributors are offering *Gulliver's Travels* and *It's A Wonderful Life* (— both films recently fell into public domain —), we are the only company from the original master material on these films under license from their producer."

With the exception of the *Matinee Double Features,* all new Nostalgia Merchant releases carry a $49,95 suggested list price. The *Matinee* cassettes are listed at $54.95.

Draklich added that the Merchant will be releasing additional titles regularly throughout 1980 and that the Hollywood-based company is currently in negotiations for several major packages of film classics to add to its existing inventory of over 800 films.

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★ **Nick's Restaurant,** the charming Westwood establishment that serves healthy natural dishes attracts the good looking Hollywood crowd regularly. **Jon Voight,** the **Lloyd Nolans, Clete Roberts, Francine York** looking more gorgeous if possible with new beau, **Rudy Polen, Rita Hayworth** and **MacKrim** were all recent diners.

★ One of my favorite chefs and a talented one, Jean Rouard co-owner of **La Polonaise** in Beverly Hills is pleased that his Basque specialties as well as French cuisine have lured such interesting stars as **Dolly Parton,** the **Michael Landons** and **Robert Mitchums** on separate nights. Jean's pretty sister France is the pleasant hostess and Jean's partner.

★A powerhouse of stars with their lovely spouses are oftimes diners at **Le Cellier,** award-winning French restaurant in Santa Monica. The **Pat O'Briens, Lloyd Nolans** and **Ralph Bellamys** are frequently patrons of the popular restaurant which recently celebrated a 10th anniversary.

★ **Francine York** looking more gorgeous than ever with her escort **Rudy Polen** dining at **Oscar's** Wine Bar & Restaurant on the Sunset Strip. This charming little Art Deco designed English Continental restaurant is home away from home for some of the English music stars and film stars. Petite dinery serves both luncheon and dinners.

★ **Femy Cramer,** the elegant entrepreneur of **China Trader,** a super club that's been in Toluca Lake for almost twenty eight years, gets a lot of the stars from nearby Burbank Studios.

The exotic old **Kowloon** restaurant's Kwan Yin private room was chosen by Fleetwood Mac to celebrate their recent music awards of the year. Yook Ming Man (standing) owner of the beautiful Cantonese restaurant on West Pico Blvd. was on hand to see that everything went perfectly for the top music group.

The nostalgic **Villa Capri** in Hollywood continues to attract a big celebrity crowd nightly as well as for luncheon. (shown during a recent evening l to r) George Harness, Mgr. of Robby Benson, Rose D'Amore owner of the popular Italian restaurant, Robby Benson and his pretty date whose name we didn't obtain.

Is the world ready for this?! **Stan Kann's** new book, The Total (ed) Handyman published by J.P. Tarcher. Kann's chums gave him a Chinese New Year dinner party to launch the funny tome and natch, he brought autographed copies to Nancy and Colonel John Lee's popular Szechuan Chinese restaurant in Encino. (shown l to r) **Nancy Lee,** wife of the owner and Stan with that doll, **Dody Goodman.**

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Goldie Hawn, John Travolta, and **Clint Eastwood** when in town have dined at the popular restaurant and entertainment spot. **Barbra Streisand** sends over for some of Chef Johnny Wing's very good Cantonese cuisine but the lady enjoys it "to go" rather than come into the club. Dancing now, here, to recorded music and later from 9 p.m. to top entertainers groups.

★ **La Strada,** the popular supper club serving Italian cuisine on Los Feliz Blvd. recently welcomed the **Robert Aldas,** the **Cornel Wildes, Jack Carters, Rita Hayworth and MacKrim.**

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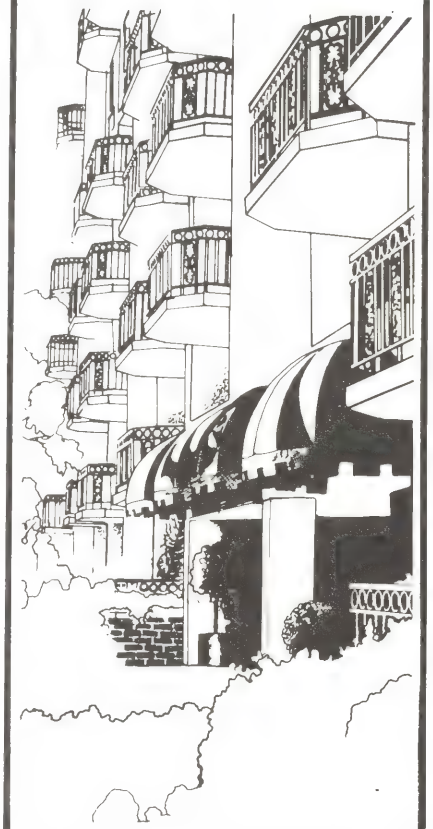

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offers the best of two worlds what with owner Michel Najjar's delicious French dishes and Lucy's sweets. Recent diners in the popular place were the **Clint Walkers, Horace Heidt** and the **Francis Lederers.**

★ My glamourous actress friend, Olga Velez has changed her name to Olga Vallier and while we dined at **Michael's Canoga Inn,** Canoga Park, she told me that she had obtained her real estate license. Quite a few actresses including Elaine Young who was once the late actor Gig Young's wife have been enormously successful in the field. Pretty Olga is also a singer of note — and plans to do more in that direction.

★ Over Santa Monica way, one of my favorite Italian restaurants, the **Marquis West** continued to intrigue the celebs. The **Karl Maldens** and **MacDonald Careys** among recent diners.

★ You can always tell when the **Rudy Vallees** are giving a lavish party especially when they're serving Chinese food. Longtime faithful patrons of **Ho Toy's** Cantonese restaurant in Sherman Oaks, the Vallees are among a dedicated clientele.

★ While dining at the popular **Joy of Tempura** in Woodland Hills, actor **Bill Erwin** who had a choice plum of a role in Christopher Reeves (Superman) new film told us that it has yet to set a release date. Erwin's TV series was a recent victim of low ratings and cancelled so he's eagerly looking forward to the release of the Reeves' starrer.

★ Over the hill at **Nick's Fishmarket** were **Richard Deacon** and in another corner **Arthur Godfrey.**

★ At **Aux Delices** in Sherman Oaks, Chef Marcel Frantz and host-partner beaming over their sixth (or is it fifth?) Holiday/Travel award in a row. Quietly dining recently the **Mike Curbs** (he's Lt. Governor of California) and a bearded **John Travolta** whom nobody recognized.

★ The **Mikado Japanese restaurant** and **Motor Hotel** is a popular place for folks who come from out of town to visit Southern California attractions — they are in a great location just off Ventura Freeway in North Hollywood. At tennis playing time, one just might spot lovely **Farah Fawcett Majors** with her tennis coach **Vincent Van Patten** and **Tito Puente** the famous Latin band leader stays at the hotel with his family. ★

Attractive **Jean Porter** who appeared with Humphrey Bogart in "The Left Hand Of God" dined several times at Michael's Canoga Inn, Canoga Park during her recent visit to Southern California.

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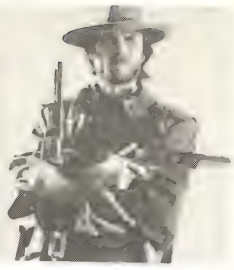

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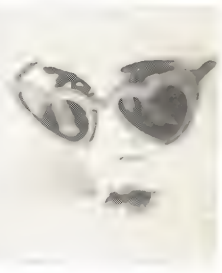

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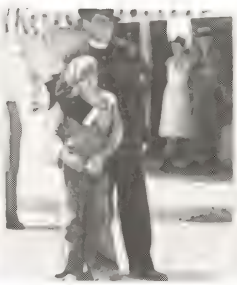

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Actress and singer Anne Jeffreys at the height of her film career.

Anne Jeffreys

HOLLYWOOD UPDATE

By Jesse L. Hoaglin

Anne Jeffreys is one actress who does not believe in being idle. The dedicated star and singer has appeared in opera, on the Broadway stage, in nightclubs, films, television and stock companies and has garnered success in all mediums. In addition to all of her show business activities she is currently president of Share, Inc., an organization which requires most of her leisure time. Just this past year she was starring in *Sound of Music* at the Cirque Theatre in Seattle, but had to reluctantly end her engagement ahead of time in order to make a fast return to Hollywood and start rehearsals for the "Share Boomtown Party" held last May. "What we sacrifice in the name of charity," Anne remarked, "but of course Share and the work is very close to my heart and as president it takes priority."

A native of Goldsboro, North Carolina, Anne started her professional career when a teenager. While studying for an operatic career she became a junior model for John Roberts Powers and later was offered and accepted a role in a musical revue, *Fun for the Money,* which was to be filmed in Hollywood. This led to her winning her first role in a motion picture with two of her film idols, Jeanette MacDonald and Nelson Eddy, in *I Married an Angel.*

Placed under contract at Republic Studios, Anne appeared in a dozen films for them, one being *Flying Tigers* with John Wayne. RKO bought out her contract in order for her to costar with Frank Sinatra in *Step Lively.* Between her many film assignments she continued her singing career by performing with the New York Symphony and the Ford Symphony, and later with the Los Angeles Opera Company. Kurt Weill heard her sing *Tosca* at the Brooklyn Opera House and hailed her for his musical version of the Pulitzer Prize play, *Street Scene,* for which she received critical acclaim. This started her love for the stage.

Next came Broadway appearances in *My Romance, Bittersweet* and *The Merry Widow.* Cole Porter offered her *Kiss Me Kate* and Anne spent two years and 887 consecutive performances in that classic musical. During her *Kate* run at the Shubert Theatre in New York, she met Robert Sterling, then starring in *Gramercy Ghost* at the adjoining Morosco Theatre. The columnists around town dubbed them "the romance of Shubert Alley," and six months after their first meeting the couple were married. *Three Wishes for Jamie* was the next Broadway starter for Anne, after which she joined forces and talents with her husband and they

Anne Jeffreys as she is today.

toured in top nightclubs and hotels, including the Waldorf in New York, the Sands in Las Vegas, Palmer House in Chicago, the Cocoanut Grove in Los Angeles and the Fairmont in San Francisco. Their highly successful club act led to the long-running and ever-popular *Topper* TV series, in which they delighted audiences all over the world as George and Marion Kirby, "The Ghosts With the Most."

After 28 years of happy marriage and three fine sons, and a well-rounded career, the gregarious actress says, "My life has been a full, happy and active one and I hope I'll always be busy since I actually thrive on activity."

When her sons were small, Anne did accept work but they and their nurse went right along. She managed to do *Destry Rides Again* for the Los Angeles and San Francisco Light Opera Companies, as well as St. Louis. She followed this with *Kismet* with Alfred Drake and then Alan Lerner persuaded her to take over the Broadway company of *Camelot* and tour with it for six months. It remains one of her favorite roles, along with *The King and I,* which she has done many times.

During her career Anne has appeared on most of the dramatic shows on television, as well as musical specials, talk shows and even a soap opera. She received a Golden Globe Award nomination for her work in *The Delphi Bureau* series.

Anne and Robert Sterling make their home in Los Angeles. ☆

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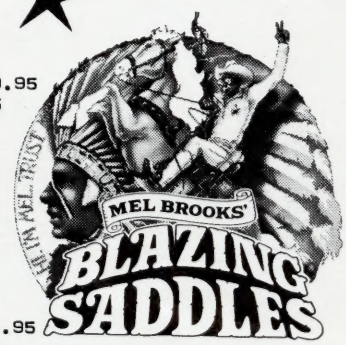

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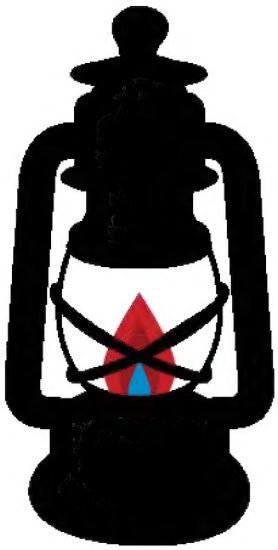

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